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DATES
OF
SALE {
EVENINGS OF
MARCH 25th, 26th,
27th, 28th and 29th
AFTERNOON OF
MARCH 29th

PART I.
Engravings
Etchings
Drawings
Paintings
Fine Art Books

COLLECTION
OF THE LATE
PROFESSOR CHARLES E. WEST
BROOKLYN

AMERICAN ART GALLERIES
MANSON SQUARE SOUTH
NEW YORK

PART I.
Engravings
Etchings
Drawings
Paintings
Fine Art Books

THE VALUABLE
ART, LITERARY AND SCIENTIFIC PROPERTY
NUMISMATICS AND CLASSICAL ANTIQUITIES

LIBRARY
OF THE
UNIVERSITY OF CHICAGO
BELONGING TO THE ESTATE OF THE LATE

PROFESSOR CHARLES E. WEST
BROOKLYN

TO BE DISPOSED OF AT ABSOLUTE PUBLIC SALE
BY ORDER OF THE EXECUTORS


ON MONDAY, MARCH 25TH, AND FOLLOWING DAYS
AT 2.30 AND 7.30 O'CLOCK, P.M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

Where the entire Collection will be on View Day and Evening from
Thursday, March 21st, until date of Sale
inclusive (Sunday excepted)

THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY OF THE
AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK
1901



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INTRODUCTORY NOTE

Between the anonymous Italian artists, engravers of nielli, and the passing away of Eduard Mandel—"the last of the great line engravers"—lie four and a half centuries. In this period, relatively a brief one, thousands of artists produced hundreds of thousands of plates of all degrees of excellence, so that even the wealthiest and most enthusiastic collector cannot hope to cover the entire field, but must, perforce, set some limit to his collection, or it will become unwieldy through sheer force of numbers, and is likely to lose in interest by its failure to fully represent any one period or process of the art.

In the formation of his collection, the catalogue of which follows, the late Dr. West pursued an admirable plan. He seems, firstly, to have brought together representative works by the best engravers—thereby illustrating the history of the art from its infancy to its maturity, and then to its gradual decline—and, this accomplished, to have turned his attention, with excellent results, to the acquisition of the choicer works of such artists as specially appealed to him. Among line engravers, Albert Dürer, Hendrik Goltzius, Sir Robert Strange, William Sharp, Paolo Toschi, Raphael Morghen, and Eduard Mandel. Among etchers, Rembrandt (of course), Van Ostade, and other Dutch artists. With the exception of Gérard Edelinck, the great engravers of the period of Louis XIV.—Louis XV.—Nanteuil, Masson, Pierre Drevet, and Pierre Imbert Drevet—seem to have interested him to a lesser degree and only as pages in the history of the art. The bogie that haunts many collectors—the craving for "the complete works" of each artist—did not trouble him at all, and the collection reflects, as all such collections should, the personal preferences of its maker.

Possibly fine prints were more easily found forty years ago than is now the case; certainly their cost was, in many instances, vastly less. At this late day it would be exceedingly difficult to duplicate at any price such impressions, in such condition, of engravings by Sir Robert Strange and Paolo Toschi as the late Dr. West succeeded in procuring—proofs selected by Toschi himself, and bearing his autographic annotations; Sir

Robert Strange represented by an almost complete set of his works, all as originally issued, their margins still untrimmed.

A glance at the catalogue itself will demonstrate better than words can do that both Dürer and Rembrandt are worthily represented, not only in respect of numbers, but, what is even more important, as regards choice of subjects and quality of impression. Such engravings as "The Knight, Death, and the Devil," "Saint Hubert," "Saint Jerome in his Cell," "The Carrying Off of Amymone," "The Great Fortune," and "The Effects of Jealousy," by Dürer; or "Christ Healing the Sick," "The Three Crosses," the portraits of Uytenbogardus, Coppenol, and of Rembrandt himself, would give distinction to any collection, and when these prints are reinforced by several hundred others, in fine condition and equally representative of their respective engravers or etchers, the artistic worth of such a collection as this one is at once apparent.

Among modern masters the first place has been accorded to the magnificent etchings of Sir Seymour Haden. In this case personal friendship was added to appreciation of the artist's works, and the result has been a collection which, for its size, is as fine a one as any amateur need hope for. The famous set, "*Etudes à l'eau forte*," is here, complete, and bearing upon its flyleaf an autographic dedication by the artist to Dr. West. Here are "Calais Pier," "Sunset in Ireland," "Shere Mill Pond"—the first state—and many another masterpiece, all in fine impression, many with annotations in the handwriting of the etcher. Fortuny is represented by almost his entire etched work, and if Whistler's etchings are few in number, they are excellent in quality.

Lithography does not appear to have interested Dr. West to any great extent, but the one series of lithographs owned by him—the magnificent Dresden Gallery set—is a collection in itself; an ample excuse for the absence of all other examples.

Of especial interest to all admirers of William Blake and collectors of his work will be the sketches and water-colors by this original and highly imaginative artist. To many persons this collection will be familiar, since Dr. West lent it, some years ago, for exhibition at the Museum of Fine Arts in Boston, and at the gallery of Messrs. Frederick Keppel & Co., in New York. To such as saw it then no word need be said; to others this opportunity of seeing and acquiring characteristic examples of Blake's original work should be a welcome one.

FITZROY CARRINGTON.

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CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and, therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *The undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

SPECIAL NOTICE.

THIS being an Executors' sale to close the estate, a cash deposit will be required from every purchaser without exception, and purchases must be settled for previous to delivery.

Intending purchasers wishing to avoid the trouble and confusion of making a deposit during the sale can make arrangements previous to day of sale, with the undersigned, at their office, 6 East Twenty-third Street.

AMERICAN ART ASSOCIATION, *Managers.*

THOMAS E. KIRBY, *Auctioneer.*

ENGRAVINGS, ETCHINGS, DRAWINGS,
PHOTOGRAPHS AND OTHER PRINTS

CATALOGUE (Nos. 1 TO 892 INCLUSIVE) COMPILED BY
FITZROY CARRINGTON
OF THE FIRM OF
FREDERICK KEPPEL & CO.

CATALOGUE

FIRST EVENING'S SALE

Monday, March 25th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 7.30 O'CLOCK

ENGRAVINGS AND ETCHINGS

BY THE OLDER MASTERS

NOTE—The items marked with an asterisk were purchased some thirty years ago by the late Professor West from the collection of Sir Edmond Temple, London.

ALDEGREVER, HEINRICH

Born at Paderborn in 1502; died at Soest in 1562. A pupil of Albert Dürer.

1— **Portrait of Aldegrever at the Age of Thirty-five**

Bartsch, No. 189. Very fine impression, in perfect condition. From the Mary J Morgan Collection. Rare.

ANDERLONI, FAUSTINO

Born at St. Eufemia, near Brescia, in 1766; died in 1847.

* 2— **The Assumption of the Virgin**

After Guido Reni. This plate was partly engraved by Garavaglia, and was finished by Anderloni. Very fine impression, in perfect condition, and with full margins.

ANDREWS, J.

3— **Portrait of John Quincy Adams** (After G. P. A. Healy)

Engraved in 1848. Fine impression. Full margins.

ANONYMOUS

4— **Niello**

The original plate and an impression printed from it.

The earliest prints taken from engraved plates were nothing more than experimental impressions printed by goldsmiths before they filled the incised lines of their decorative designs (on gold or silver) with "niello," or black enamel, which was afterwards allowed to harden.

In the present instance these lines have not been filled, and the plate is as the engraver left it.

AQUILA, FRANCESCO

Born at Palermo in 1676. He worked at Rome, about 1700, in the style of Santi Bartoli.

5— **Disputa di S. Sacramento** (After Raphael)

AUDRAN, BENÔIT, THE ELDER

Born at Lyons in 1661; died in 1721. A pupil of his uncle, Gérard Audran.

6— **Portrait of Fénelon** (After Joseph Vivien)

Le Blanc, No. 258. Second state, with the address of Audran.

AUDRAN, GÉRARD

Born at Lyons on August 2, 1640. A pupil of his father, Claude, and of his uncle, Charles Audran. He also studied under Le Brun, and in Italy under Carlo Maratti. In 1681 he was called to Paris as engraver to Louis XIV., and died in Paris in 1703.

"Gérard Audran was one of the most skilful draughtsmen of the French School, and his works are characterized by good taste, sentiment, and originality, as well as by great technical skill and remarkable effects of chiaroscuro. In his own time he

acquired a reputation greater than that of either Nanteuil or Edelinck."—"The Masters and Masterpieces of Engraving."

7—Decorations in the Gallery at Versailles (After Charles Le Brun)

Nineteen plates, engraved by Audran in conjunction with Desplaces, Dupuis, and others. A fine series, in excellent condition. Full margins. Nineteen pieces. One lot.

AUDRAN, JEAN

Born at Lyons in 1667; died at Paris in 1756. A pupil of his uncle, Gérard Audran.

8—Portrait of Antoine Coyzevox (After Hyacinthe Rigaud)

Engraved by Audran for his admission into the Academy in 1708.

BALÉCHOU, JEAN JOSEPH

Born at Arles in 1719; died at Avignon in 1764. A pupil of Lépicié of Paris.

9—Portrait of Don Philip of Spain (After Vialj)

A fine impression in perfect condition.

BARTOLOZZI, FRANCESCO

Born at Florence in 1727; died at Lisbon in 1815. In 1764 he was persuaded by Dalton, Librarian to King George III., to come to England. Soon after his arrival he was appointed Engraver to the King, and upon the foundation of the Royal Academy in 1769 Bartolozzi was nominated as one of the original members. Though he did not originate the stipple manner of engraving, he carried the technical fineness of the art to a perfection surpassing any subsequent work.

10—Cleopatra Persuading Meleager to Defend his Country (After Angelica Kauffman)

Fine early impression, the title in open traced letters. In perfect condition. Printed in red. Large margins.

*** 11—The Dowager Queen of Edward IV. Parting with the Duke of York to the Two Archbishops, by Order of Richard III. (1483) (After Cipriani)**

Proof before letters, with the names of painter and engraver lightly traced. In perfect condition. Printed in brown. Large margins.

12— **Venus with Two Sea Nymphs** (After Cipriani)

Venus with a Sea Nymph and Two Cupids (After Cipriani)

Proofs before all letters. Fine. Two pieces. One lot.

* 13— **Psyche Going to Bathe** (After Cipriani)

Psyche Going to Dress (After Cipriani)

A pair. Fine impressions, in perfect condition. Full margins. One printed in red, one printed in brown. Two pieces. One lot.

14— **A Painter Persuading Beauty to Disrobe** (After Angelica Kauffman)

Proof before letters, with the names of painter and engraver lightly traced. In perfect condition. Printed in brown. Large margins.

* 15— **Clytie** (After Annibal Caracci)

Fine original impression. Has been slightly folded. This fine line engraving is one of Bartolozzi's best plates, and would entitle him to a high place among the great line engravers had he executed no other plate than this.

* 16— **Henry and Emma** (After Opie)

Damon and Musidora (After Opie)

A pair. In excellent condition. Full margins.

17— **Merit**

Vanity

Hope

Three pieces after Bartolozzi's own designs.

Also

Love Cares'd (After Cipriani)

Printed in red. Four pieces. One lot.

18— **King Henry II. and Fair Rosamond**

Jane Shore Introduced to King Edward IV.

A pair. After Cipriani. In excellent condition. Printed in red. Two pieces. One lot.

19— Lady Jane Gray Giving her Table Book to Sir John Gage

Queen Margaret and the Robber

A pair. After Angelica Kauffman. In excellent condition. Printed in brown. Two pieces. One lot.

20— **Venus with the Armor of Mars**
and a Companion Piece

A pair. In excellent condition. Printed in red. Two pieces. One lot.

21— **Departure of Mary, Queen of Scots, to France when a Child**
(After Westall)

Flight of Mary, Queen of Scots, to England
(After Westall)

A pair. In excellent condition. Printed in red. Two pieces. One lot.

22— **Rural Innocence (After Harding)**
And three other pieces. One lot.

* 23— **Cupids with a Wreath (After Cipriani)**
and
Expectation

By Gardiner. After Bunbury. Printed in brown. Two pieces. One lot.

24— **Cupids Playing (After Cipriani)**
* **Cupids Playing (After Guercino)**

Agosto (After Zocchi)
Three pieces. One lot.

25— **Music**

Painting

Two pieces. Engraved by Marquard. After Cipriani. In excellent condition. Printed in red. One lot.

26— **Affection and Innocence**

Engraved by Tomkins. After Bartolozzi. In excellent condition. Printed in brown.

27— **Abelard and Eloisa Surprised by Fulbert**

The Parting of Abelard and Eloisa

A pair. Engraved by Scorodomoff, after Angelica Kauffman. In excellent condition. Printed in red. Two pieces. One lot.

28— **Cupid Disarm'd by the Graces**

The Triumph of Love

A pair. Engraved by Scorodomoff, after Angelica Kauffman. Open letter proofs, in excellent condition. Full margins. Two pieces. One lot.

29— **Cupid's Revenge**

Engraved by Scorodomoff, after Angelica Kauffman. In excellent condition. Full margins.

* 30— **Aglaia Bound by Cupid (After Angelica Kauffman)**

Open letter proof, in fine condition. Full margins.

31— **Narcissus**

Jupiter and Leda

Engraved in line, after the paintings of F. Viera. The landscapes were engraved by B. Comte. Two pieces. One lot.

BAZIN, NICOLAS

Born at Troyes, in Champagne, about 1636. A pupil of Claude Mellan. He worked in Paris, and his plates bear dates from 1681 to 1707.

32— **Ecce Homo (After Charles Le Brun)**

The Virgin

Fine impressions in perfect condition.

Also

The Vision of Ezekiel (After Raphael, by A. Morghen)

The Magdalen (After Correggio, by Guerin)

The Madonna of the Chair (After Raphael, by Ulmer)

And two others. Seven pieces. One lot.

BEAUVARLET, JACQUES FERMIN

Born at Abbeville in 1731; died at Paris in 1797. A pupil of Charles Dupuis and of Laurent Cars.

* 33— **Telemachus in the Isle of Calypso** (After J. Raoux)

Andresen, No. 9. First proof state, before all letters. Very fine impression, in perfect condition. Full margins. Rare.

Also

La Frontière (After Vanasse)

Two pieces. One lot.

BETTELINI, PIETRO

Born at Lugano in 1763; died at Rome in 1828. A pupil of Gandolfi and Bartolozzi.

34— **Saint Simon**

Saint Jacob

Saint Paul

Saint Peter

After the Statues by Thorwaldsen. Four pieces, the last two engraved by Pietro Folo. All fine impressions. One lot.

BISI, MICHELE

Born at Genoa in 1788. A pupil of Rosaspina and of Longhi.

35— **Venus Embracing Cupid** (After Appiani)

A most beautiful proof before all letters, printed on India paper. In the lower margin is written, seemingly by the engraver: "Exemplaire avec une feuille blanc dans les feuillages," and at the bottom, in the same handwriting, "Pour Mons. Richard Sparling Berry Esqe. cet exemplaire en papier de la Chine," etc., etc. It is evidently a presentation proof selected by Bisi as a gift for Mr. Berry. Of the finest quality. Full margins.

BOISSIEU, JEAN JACQUES DE

Born at Lyons in 1736; died there in 1810.

36— **A Landscape, with Cattle** (After Ruysdael)

37— **The Tree-fellers** (After his own design)

38— **The Portrait** (After his own design)

BOLSWERT, SCHELTE Á.

Born at Bolswert about 1586; died at Antwerp in 1659. Brother of Boetius Adam à Bolswert, with whom he settled in Antwerp, where he became one of the most celebrated engravers of his country. His finest works are after the paintings of Rubens and Van Dyck.

39— **The Nativity** (After Rubens)

Basan, No. 7. Smith. *Cat. rais.* No. 934. Fine impression, in perfect condition. With margin. Without the address of Van den Enden or Gil. Hendricx.

BOLTEN, ROLANDE DE

40— **The Descent from the Cross** (After Tintoretto)

Engraved in 1604. In perfect condition.

BONASONE, GIULIO

Born at Bologna about 1500; died about 1580. A pupil of Marc Antonio Raimondi. His plates are interesting from their directness of purpose. When he engraved from the works of other artists, it was usually from their drawings and not from their paintings that he worked.

41— **The Virgin and Child in the Clouds; Saint John the Baptist and Saint Jerome in the Foreground** (After Parmigiano)

Bartsch, No. 62. Good impression, in excellent condition. On the back is the autograph "P. Mariette" and the date "1698." The name of Mariette written thus on the back, or on the face of a print, is the highest endorsement as to its quality.

BOTH, JAN

Born at Utrecht in 1610; died there in 1650. A pupil of his father and of A Bloemaert.

42—

The Bridge

Has been pasted down.

BOYDELL, JOHN

Born at Dorington in 1719; died at London in 1804. Eminent as an engraver but still more so as a publisher.

* 43—

The Exposition of Cyrus (After Castiglione)

Engraved in 1765. Fine impression. Full margin.

BROEN, WILHELM DE

44—

The Conversion of Saul (After Rubens)

Fine impression, in perfect condition.

BROMLEY, WILLIAM

Born at Carisbrook, in the Isle of Wight, in 1769. He was elected an associate engraver of the Royal Academy in 1819, and died in 1842.

* 45—

Boy and Tablet (After Leonardo da Vinci)

Open letter proof. Full margins.

BROWN, G. L.

46—

The Waterfall

And three other subjects. Four pieces. Proofs before letters.

47—

The Stone Bridge

And three other subjects. Four pieces. Proofs before letters.

BROWNE, JOHN

Born at Oxford in 1719; died in London in 1790.

*** 48— Going to Market (After Rubens)**

Very fine proof, with the names of the artists and with the publication line lightly traced with the needle. *Before letters.* Brilliant impression. With full margins. Fine and rare.

*** 49— Adonis Carried Off by Venus**

Diana Received by Venus

After Swanevelt. Open letter proofs. Very fine impressions, in perfect condition. With full margins. Two pieces.

BURKE, THOMAS

Born at Dublin in 1749; died in London in 1815. He was a pupil of Dixon, and engraved chiefly after the works of Cipriani and Angelica Kauffman. His stipple engravings are even more beautiful, in some instances, than those of his contemporary, Bartolozzi.

50—The Graces Decorating a Statue with Garlands (After Angelica Kauffman)

Very fine impression, in perfect condition. Full margins. Printed in red. One of Burke's most beautiful plates.

BURNET, JOHN

Born at Edinburgh in 1784. In 1806 he went to London, and shortly after commenced the series of engravings, after the paintings by Wilkie, which have rendered him famous. He died in 1868.

51— The Reading of a Will (After David Wilkie)

Open letter proof. Fine. The original painting is in the Gallery of Modern Painters in Munich. The engraving is one of Burnet's best plates.

52— The Blind Fiddler (After David Wilkie)

Fine original impression, in perfect condition.

53—

The Dancing Dolls

The Valentine

Engraved by Burnet after his own paintings. Open letter proofs. Lower margins slightly trimmed. Mounted. Two pieces.

54—

The Errand Boy

Etched by Raimbach, after David Wilkie.

In Possession

Engraved by Benjamin Gibbon, after Edwin Landseer. Open letter proof and proof before letters, respectively. Fine impressions. Two pieces.

BURT, CHARLES

Born in Scotland in 1822. Worked in Brooklyn for many years, and died there in 1892.

55—

Portrait of Henry Wadsworth Longfellow

Engraved by Burt from his own design. Dedication proof. In the autograph of the engraver: "Dr. Chas. E. West with comps. of the Engraver Chas. Burt." Very fine proof on India paper. The best engraved portrait of Longfellow.

CALAMATTA, LUIGI

Born at Cività Vecchia in 1802. In 1822 he went to Paris, and became a follower of Ingres. He died at Milan in 1869. His engravings are noticeable for firmness of design, combined with delicacy and softness of treatment.

56—

Francesca da Rimini (After Ary Scheffer)

Open letter proof. Full margins. Engraved in 1843. Small hole in upper margin.

CALDWALL, JAMES

Born at London in 1739; died in 1780. He was a pupil of Sherwin. His work is remarkable for its brilliant technique.

57—Mrs. Siddons and Her Son in the Tragedy of Isabella (After William Hamilton)

Open letter proof. Fine. Engraved in 1785.

58—Mrs. Siddons in the Tragedy of the Grecian Daughter (After William Hamilton)

Engraved in 1789.

CALLOT, JACQUES

Born at Nancy in 1592; died there in 1635. A pupil of Canta-Gallina, Thomassin, and Parigi.

"When he chose to use the point like a true etcher he could do so very effectively. . . . He drew buildings with a sense of the picturesque in architecture very rare in his own age."—P. G. Hamerton.

59— **Saint Nicholas Preaching in the Woods**

Good impression, in excellent condition. No margins.

60— **Boar Hunting**

The Return from Hunting

Two pieces. One lot.

CAMPANELLA, ANGELO

Born at Rome in 1748; died in 1815. A pupil of Volpato.

61— **Vanity and Modesty (After Leonardo da Vinci)**

Fine, original impression. With full margins.

CARS, LAURENT

Born at Lyons in 1702; died at Paris in 1771. Son and pupil of Jean François Cars.

62— **Escorte d'Equipages (After Watteau)**

also

The Widow

Engraved by Lépicié, after Coypel.

Madonna and Child, with St. John (After Rubens)

Three pieces. One lot.

CASTIGLIONE, GIOVANNI BENEDETTO

Born at Genoa in 1616; died at Mantua in 1670. When Van Dyck was in Genoa Castiglione studied under that master. Later, in the course of his travels, he visited Rome, Naples, Florence, Parma, Venice, and Mantua, and in each city studied the works of the great painters.

"Les estampes de Castiglione ont été toujours très recherchées. On y admire

l'effet brillant du clair-obscur qui rappelle les beaux ouvrages de Rembrand; elles sont gravées d'une pointe facile, pittoresque et conduite avec goût et beaucoup d'esprit."—Bartsch, vol. xxi., p. 9.

63— Les Petites Têtes d'Hommes Coëffées à l'Orientale

The set of sixteen plates. Bartsch, Nos. 32-47. Good impressions, in excellent condition.

64— Tête d'Homme Coëffée à l'Orientale

Bartsch, No. 48. One of a set of six prints of similar subjects. Has been mended in the upper right hand corner.

Also

Man with a Fur Cap

Trimmed at top. Two pieces.

CESIO, CARLO

Born at Androdoco in 1625; died in 1686. His plates are etched, and finished off with the graver in a free and masterly style.

65—Lanfranco's Paintings on the Cupola of the Church of S. Andrea della Valle, in Rome

Eight plates. Issued in 1691. Paper wrappers. One lot.

CHALON, CHRISTINA, AND HER TWO BROTHERS

Christina Chalon was born in Amsterdam in 1748. Died in Leyden in 1808. She was a pupil, in painting, of Sara Troost and Ploos van Amstel, but devoted herself to etching rather than to painting.

66— The Complete Works of the Three Chalons

One hundred and forty-seven pieces. Mounted on cardboard and arranged in three portfolios. Half morocco.

This collection was made by the artists themselves, and may be considered as being *unique*. Many of these etchings are from the collection of Sir Charles Price, the London banker. A most interesting lot. To be sold as a collection.

CLAUDE GELLÉE DE LORRAINE

Born at Chamagne, near Charmes, in 1600; died at Rome in 1682. When young he removed to Rome, but in the spring of 1625 he left that city and started upon his travels, not returning again to Rome until 1627. For the next ten years he seems to have devoted himself to art, and we hear little of him until he attracted the attention of Cardinal Bentivoglio, who introduced him to Pope Urban VIII. From this time until his death his position was assured and his life uneventful.

"His superiority as an etcher is chiefly a technical superiority; he could lay a shade more delicately, and with more perfect gradation, than any other etcher of landscape; he could reach rare effects of transparency, and there is ineffable tenderness in his handling."—P. G. Hamerton.

67—

La Fuite en Égypte

Robert-Dumesnil, No. 1. Lower margin trimmed, otherwise in excellent condition.

68—

L'Apparition

Robert-Dumesnil, No. 2. Lower margin trimmed, otherwise in excellent condition.

69—

La Tempête

Robert-Dumesnil, No. 5. Lower margin trimmed.

70—

Le Naufrage

Robert-Dumesnil, No. 7.

71—

Scène de Brigands

Robert-Dumesnil, No. 12. Lower left hand corner slightly torn.

"The point of interest here is the tender quality of work in the distance and sky."
—P. G. Hamerton.

72—

Le Pont de Bois

Robert-Dumesnil, No. 14. Lower margin trimmed. In excellent condition otherwise.

73—

Le Pâtre et la Bergère

Robert-Dumesnil, No. 25. In excellent condition.

74—

Le Pâtre et la Bergère

Also in excellent condition

75—

Les Quatre Chèvres

Robert-Dumesnil, No. 27. Lower margin trimmed. In excellent condition otherwise.

76— **Amand-Durand Reproduction of Le Bouvier (Claude)**

Robert-Dumesnil, No. 8.

Also

Le Christ de Caprarole (Caracci)

Bartsch, No. 4.

L'Homme Monté sur l'Âne (Berghem)

Bartsch, No. 5. Three pieces. One lot.

COLLYER, JOSEPH

Born in London 1748; died in 1827. He was elected an Associate Member of the Royal Academy in 1786, and afterwards became portrait engraver to Queen Charlotte.

77— **Dutch Pastime (After David Teniers)**

Open letter proof. Very fine impression, in perfect condition.

CROUTELLE, LOUIS

Born in Paris in 1765. A pupil of Delaunay. Worked at Paris at the commencement of the nineteenth century, and died there in 1829.

78— **The Six Hours of the Day and the Six Hours of the Night**

"Raphael's Hours." Engraved by Croutelle in conjunction with Bourgois, Lavallée, Mariage, and others.

Also

Duplicate of the Fifth Hour of the Day

also

A Portrait of Raphael as a Young Man (Mezzotint)

Fourteen pieces in all. One lot.

DAULLÉ, JEAN

Born at Abbeville in 1703; died in Paris in 1763.

79—**Hyacinthe Rigaud Painting the Portrait of his Wife (After Rigaud)**

Engraved by Daullé, in 1742, for admission into the Academy. One of his finest plates.

80— **Portrait of Pierre Mariette (The famous collector of prints)**

First state (of four). A superb original impression, before all letters. In perfect condition. Rare of such quality.

DELAUNAY, NICOLAS

Born at Paris in 1739; died there in 1792. A pupil of Lempereur.

81— **Marche de Silène** (After Rubens)

Fine original impression.

82— **Le Bonheur du Ménage** (After Le Prince)

La Bonne Mère (After Fragonard)

Two pieces. "Le Bonheur du Ménage" an especially good impression.

DENON, BARON DOMINIQUE VIVANT

Born at Chalons on the Saône in 1747. Died in Paris in 1825. He was Director-General of the Museums under Napoleon I.

83— **The Bull** (After Paul Potter)

84— **The Nativity**

A very fine and rich effect has been obtained by the judicious addition of roulette work in the shadows.

DESNOYERS, LOUIS AUGUSTIN BOUCHER

Born at Paris in 1779; died there in 1857. A pupil of Alexandre Tardieu.

"Desnoyers is an engraver of the first order; no other has rendered the works of Raphael so well as he."—"The Golden Age of Engraving."

85— **La Belle Jardinière de Florence** (After Raphael)

Passavant, III., p. 176. Open letter proof. Beautiful impression, in perfect condition. With full margins. Rare.

86— **La Vierge aux Rochers** (After Leonardo da Vinci)

A good impression. With margin. One of Desnoyers' most beautiful engravings.

DICKINSON, WILLIAM

Born at London in 1746; died in Paris in 1823.

87— **Mrs. Yates in the Character of Medea** (After Pine)

Engraved in mezzotint in 1771. A fine impression. Rebacked, and with margin extended by inlaying. The engraved surface in excellent condition. Rare.

DIETRICH, CHRISTIAN WILHELM ERNST

Born at Weimar in 1712; died at Dresden in 1774. In 1729 he was appointed court painter by Augustus the Strong, Elector of Saxony. In 1743 the Elector sent him to Italy, where, in Venice and Rome, he studied the Dutch and Flemish masters, above all Rembrandt, Ostade, and Poelenburg.

"Dietrich was exceedingly clever, manually, and very various in manner, but he was remarkable only as an unusually apt imitator of other men's work. His talent, in this respect, was nearly equal to the wonderful gift of our contemporary Flameng."—P. G. Hamerton.

**88—Oeuvre de C. G. E. Dietrich, Peintre de S. A. Electorale de Saxe, etc.
82 Planches imprimées sur 35 feuilles. A Nuremberg, chez. J. J.
Favenholz**

The complete set of 82 etchings. The sheets have been divided and each etching mounted separately. All are in excellent condition.

89—The Showman

Has been trimmed close to the etched surface and pasted down.

90—The Adoration of the Shepherds

Has been pasted down.

DOO, GEORGE T.

91—Portrait of Cuvier (After Pickersgill)

Engraved in 1841. Good original impression. With full margins.

92—"Ecce Homo" (After Correggio)

Open letter proof. With full margins. Fine.

DREVET, PIERRE

Born at Lyons in 1664; died at Paris in 1739. A pupil of Gérard Audran.

93—Louis XV. Led to the Temple of Fame by Minerva (After Coypel)

A good impression, but slightly trimmed at the bottom margin.

DREVET, PIERRE IMBERT

Born at Paris, June 22, 1697. Son and pupil of Pierre Drevet. Distinguished himself as an engraver at an early age. In 1724 he became a member of the Academy, and in 1729 was appointed Engraver to the King. Died at Paris, April 27, 1739.

"As Edelinck passed from the scene, the family of Drevet appeared, especially the son, Pierre Imbert Drevet, who developed a rare excellence, improving even upon the technics of his predecessor and gilding his refined gold. He manifested a singular skill in rendering different substances by the effect of light, and at the same time gave to flesh a softness and transparency which remain unsurpassed."—"The Best Portraits in Engraving."

94— Portrait of Robert de Cotte (After Rigaud)

Second state, with the word "*architecte*."

95—Portrait of Adrienne Le Couvreur as Cornelia (After Coypel)

Second state, with the correction to "*modèle*." One of the finest of Drevet's engravings. Mounted.

DUPIN (FILS)

96— Vénus et Paris sur le Mont Ida (After Dietrich)

DURAND, ASHER B.

Painter and engraver. Born at South Orange, New Jersey, in 1796. One of the best line engravers America has produced.

97— Portrait of John Quincy Adams (After Sully)

Engraved in 1826. Fine original impression, in perfect condition. Full margins.

* 98— Musidora

Engraved by Durand after his own painting. This and the "Ariadne" are accounted Durand's finest plates, and are among the best engravings ever produced in America.

99— Ariadne (After Vanderlyn)

Engraved in 1835. Fine original impression, in perfect condition. Full margins. Rare of such quality.

DÜRER, ALBERT

Born at Nuremberg May 20, 1471; died there April 18, 1528.

"Dürer found the art of engraving in its infancy, and carried the technical fineness of it to a perfection that has never been surpassed."—"The Golden Age of Engraving."

100— The Sudarium Displayed by One Angel

Bartsch, No. 26. Heller, No. 466. Retberg, No. 223. Etched upon an iron plate. A good impression before the rust marks in the upper portion of the plate.

101— The Virgin Nursing the Infant Jesus

Bartsch, No. 36. Heller, No. 576. Retberg, No. 232. A beautiful and brilliant impression, in perfect condition, but slightly trimmed.

102— The Virgin and Child with the Monkey

Bartsch, No. 42. Heller, No. 628. Retberg, No. 88. Late impression.

103— Saint Eustace (or Saint Hubert)

Bartsch, No. 57. Heller, No. 727. Retberg, No. 127. An original impression. Has been mended at top and side and pasted down on a sheet of stout and more modern paper. This is the largest of Dürer's engraved plates, and is, also, one of the finest and rarest.

104— Saint Jerome in His Cell

Bartsch, No. 60. Heller, No. 756. Retberg, No. 208. A very fine original impression, in perfect condition. With margin. One of the most esteemed of Dürer's engravings. An impression of this quality and in this condition is exceedingly rare.

105— The Carrying Off of Amymone

Bartsch, No. 71. Heller, No. 801. Retberg, No. 125. A most brilliant original impression in perfect condition. With large margins. From the Mary J. Morgan Collection.

106— The Effects of Jealousy (or Hercules)

Bartsch, No. 73. Heller, No. 815. Retberg, No. 126. An excellent impression, in perfect condition. In the foreground to the right an interesting effect is produced by some of the lines printing *double*, owing, probably, to the shaking of the roller as the print passed beneath it in printing.

107— Nemesis (or The Great Fortune)

Bartsch, No. 77. Heller, No. 839. Retberg, No. 124. A very clear impression, the upper portion specially so. Has been mended along the upper right hand side. The village in the lower portion of the print is thought by some writers to be Eytas, in Upper Hungary, from whence the Dürer family originally came.

108—

The Lady on Horseback and Her Squire

Bartsch, No. 82. Heller, No. 991. Retberg, No. 20. A most brilliant and beautiful impression, in perfect condition. From the Mary J. Morgan Collection.

109—

The Little Horse

Bartsch, No. 96. Heller, No. 1,000. Retberg, No. 85. Fine original impression, in perfect condition. With margin.

110—

The Knight, Death, and the Devil

Bartsch, No. 98. Heller, No. 1,013. Retberg, No. 203. A good and unusually harmonious impression. Slightly repaired in the two lower corners.

Of this print it has been said that, together with Dürer's two other world-famous masterpieces—"Saint Jerome in his Cell" and "Melancholy"—it contains "the philosophy of a lifetime, and is more eloquent than a thousand volumes of printed knowledge." It is one of the rarest of Dürer's engravings, and is exceedingly hard to find in good impression and condition.

111—

La Madonna della Bethlehem

Not described by Bartsch. From the Mary J. Morgan Collection.

112—

The Smaller Passion—On Wood

Bartsch, Nos. 16-52. Heller, Nos. 1,142, etc. Retberg, Nos. 129-165. A complete set, including the title page, "The Man of Sorrows, Seated," which is so frequently missing and which is so rare. Thirty-seven pieces. One lot.

113—

Christ Crucified

Bartsch, No. 11. Heller, No. 1129. Retberg, No. 181. An engraved copy of Dürer's woodcut of the same subject. Two impressions: one on yellowish paper and one on a good, old, tinted paper. One lot.

114—

Portrait of Albert Dürer

Woodcut dated 1527. Border line worn in places. Worm holes in the block showing in face and hair.

115—

Virgin on a Crescent, with Crown of Stars and a Sceptre

Counterfeit of Dürer's engraving. Bartsch, No. 32. Heller, No. 526. Retberg, No. 221.

Also

Madonna and Child Seated by a Fir-tree

Two pieces. One lot.

116—Eleven Photographs by Braun & Co. of engravings by Albert Dürer, and one of a drawing of an old, bearded man with his hand to his head.

The engravings reproduced are:

Adam and Eve

Bartsch, No. 1.

The Nativity

Bartsch, No. 2.

The Virgin Seated, Caressing the Infant Jesus

Bartsch, No. 35.

The Virgin, with the Child in Swaddling Clothes

Bartsch, No. 38.

The Virgin and Child, with the Monkey

Bartsch, No. 42.

Saint Hubert

Bartsch, No. 57.

Melancholia

Bartsch, No. 74.

The Little Courier

Bartsch, No. 80.

The Hostess and the Cook

Bartsch, No. 84.

Three Peasants in Conversation

Bartsch, No. 86.

The Knight, Death, and the Devil

Bartsch, No. 98. Twelve photographs in all. One lot.

117—

Six Photographs of engravings, as follows:

Adam and Eve

Bartsch, No. 1.

The Nativity

Bartsch, No. 2.

The Sudarium Displayed by Two Angels

Bartsch, No. 25.

Saint Anthony

Bartsch, No. 58.

Melancholia

Bartsch, No. 74.

Saint Jerome (Dry point)

Bartsch, No. 59. Six pieces. One lot.

118—Seven Amand-Durand Reproductions of Engravings by Dürer, as follows:

Saint Jerome in His Cell

Virgin Seated on a Bank of Turf

Saint Jerome (Dry point)

Saint Jerome in Penitence

Virgin with the Butterfly

The Great Fortune

Jealousy

Seven pieces. One lot.

DUSART, CORNELIS

Born at Haarlem in 1660; died there in 1704. A pupil of Adriaan van Ostade, whose style he imitated with considerable success. His etchings number sixteen plates and are from his own designs.

119—

Le Couple Ivre

Bartsch, No. 7. Has been pasted down.

EARLOM, RICHARD

Designer, etcher, and the greatest engraver in mezzotint. Born in Somersetshire in 1728; died in 1822.

120—

The Fig (After Rubens)

Good original impression. Mounted.

EDELINCK, GÉRARD

Born at Antwerp in 1640. Died at Paris in 1707. Pupil of Cornelis Galle and, later, of François de Poilly.

"Longhi says that he is the engraver whose work, not only according to his own judgment, but that of the most intelligent, deserves the first place among exemplars, and he attributes to him all perfections in the highest degree, design, chiar-oscuro, aerial perspective, local tints, softness, lightness, variety—in short, everything which can enter into the most exact representation of the true and beautiful without the aid of color."—"The Best Portraits in Engraving."

121—Portrait of Madame de la Vallière as Magdalen Renouncing the Vanities of the World (After Le Brun)

Robert-Dumesnil, No. 32. Fourth state (of five). Good original impression, in fair condition.

122—The Fight for the Standard (After Leonardo da Vinci)

Robert-Dumesnil, No. 44. Third state. The plate retouched, and with the three dots on the sword of the second horseman. Edelinck engraved this plate after a copy of the celebrated cartoon drawn in red chalk by Rubens.

"His print of 'The Fight for the Standard,' after the celebrated cartoon of Leonardo da Vinci, may be taken as a model of bold and vigorous work."—"The Golden Age of Engraving."

123—Charles, Duc de Berry (After De Troye)

Robert-Dumesnil, No. 147. In excellent condition.

124—Louis Duc de Bourgogne (After De Troye)

Robert-Dumesnil, No. 158. In excellent condition.

125—Philippe de Champagne (After Philippe de Champagne)

Robert-Dumesnil, No. 164. Second state. With the slip of the graver near the trunk of the tree, back of the person. This is Edelinck's masterpiece, and is one of the four finest portrait engravings ever executed. In excellent condition.

126—Edouard Colbert, Marquis de Villacerf (After Mignard)

Robert-Dumesnil, No. 336. In excellent condition.

127—Madame Helyot, "La Belle Religieuse" (After J. Galliot)

Robert-Dumesnil, No. 223. Fourth state. One of Edelinck's best and most attractive portraits. In excellent condition.

128—Charles Mouton, the Lute Player (After De Troye)

Robert-Dumesnil, No. 281. Fifth state. In excellent condition.

Pierre de Montarsis (After Coypel)

Robert-Dumesnil, No. 277. In excellent condition.

EDELINCK, NICOLAS

Born at Paris about 1680; died there in 1768. Son and pupil of Gérard Edelinck.

129— **Portrait of Gérard Edelinck** (After Torteбат)

The best portrait of this famous engraver. In excellent condition.

FAED, JAMES

130— **Shakespeare and His Friends** (After John Faed)

Fine original impression, in excellent condition. Very interesting print. With fac-simile autographs of the persons depicted.

Also

**The First Reformers Presenting Their Famous Protest at the Diet of
Spires, on the 19th of April, 1529**

Engraved by William Walker, after the painting by George Cattermole. Good original impression. With margin. Two pieces.

FELSING, JACOB

Born at Darmstadt in 1802. A pupil of Longhi.

131— **Saint Catherine's Body Borne by Angels** (After H. Mücke)

Artist's proof. With only the names of the artists lightly traced with the needle. Fine and rare.

132— **Christ Bearing the Cross** (After Daniele Crespi)

Open letter proof. Full margins. Fine. And fifteen other subjects. Various. One lot. By various engravers.

FOLO, GIOVANNI

Born at Bassano in 1764; died at Rome in 1836. A pupil of Volpato, and influenced by Raphael Morghen.

133— **Iris**

After Guido Head. Fine impression. •With full margins.

134—

Spring

Summer

After Stefano Tofanelli. Engraved in the stipple manner. "Summer" is a proof before the title and before the dedication line below. Both are fine impressions. With full margins. Two pieces.

135—

Diana

Apollo

After Stefano Tofanelli. Engraved in the stipple manner. Fine proofs before the title and before the dedication line below. Full margins. Two pieces.

136—

The Transfiguration (After Raphael)

A very fine impression before all letters, and with full margins.

FRANÇOIS, ALPHONSE

Born at Paris in 1811. A pupil of Henriquel-Dupont.

137— **Mother Holding Up a Book to Her Child** (After Paul Delaroche)

Beautiful proof before all letters, on India paper. Fine and rare.

GARNIER, FRANÇOIS

Born at Brest. A pupil of Bervic.

138—

La Vierge aux Balances

 (After Leonardo da Vinci)

Fine original impression. With margin.

GAULTIER, LEONARD

Born at Mentz in 1552. Worked at Paris, and died there in 1641.

139—

The Last Judgment

 (After Michel-Angelo)

140—

The Last Judgment

 (After Michel-Angelo)

141—

Twelve Biblical Subjects

One lot.

GOLTZIUS, HENDRIK

- Born at Mülbrecht in 1558; died at Haarlem in 1617. A pupil of Theodore Coernhert. "Contemporary with Caracci was Hendrik Goltzius at Haarlem, excellent as painter, but, like the Italian, pre-eminent as engraver. His prints show mastery of the art, making something like an epoch in its history."—"The Best Portraits in Engraving."

142—

The Six Masterpieces of Goltzius

Bartsch, Nos. 15-20. All are after his own designs. A beautiful set. Very fine impressions, in perfect condition. A set of such excellence and uniformity of impression is very rare. The engravings are:

The Annunciation (In the manner of Raphael)

The Visitation (In the manner of Parmigiano)

The Adoration of the Shepherds (In the manner of Bassano)

The Circumcision (In the manner of Albert Dürer)

The Adoration of the Magi (In the manner of Lucas van Leyden)

The Holy Family at the Foot of a Tree (In the manner of Baroccio)

Six pieces. To be sold as a set.

143—

The Principal Greek Gods

Bartsch, Nos. 249-256. A set of eight prints, after Caravaggio. The engravings are all fine impressions, in perfect condition. The titles are as follows:

Jupiter

Neptune

Pluto

Vulcan

Apollo

Mercury

Bacchus

Saturn

Eight pieces. To be sold as a set.

144—

The Visitation

Bartsch, No. 16. In the manner of Parmigiano. A fine impression. Has been mounted.

Also

Twelve Roman Emperors

On three sheets. Fine impressions, in excellent condition. Four pieces. To be sold as one lot.

GOUDT, HENDRIK VAN, COUNT PALATINE

Born at Utrecht in 1585; died about 1650. His plates are engraved in a style peculiar to himself. They are wrought entirely with the graver, and the effect is produced, not by deepening the strokes, but by delicately crossing and recrossing the lines many times in the shadows. Though his plates are finished with remarkable precision, they show a surprisingly free and dexterous handling of the graver.

145— The Flight into Egypt (After Abraham Elsheimer)

Very fine original impression. From the collection of the famous connoisseur, P. Mariette, who has signed it with his name, and with the date 1664, on the front and on the back also. Very rare of such quality.

GRAVES, ROBERT

Born in London in 1798; died in 1873. In 1836 he was elected an Associate Member of the Royal Academy. His plates are characterized by refinement and delicacy.

146— Mrs. Siddons, Seated (After Gainsborough)

Fine proof before all letters. India paper. Full margins.

147— William Esdaile (After Sharples)

Fine proof on India paper.

148—

J. M. W. Turner

Very fine proof before all letters, before the plate was reduced in size. India paper. Large margins.

Also

Portraits of Giotto; Georgiana, Duchess of Devonshire, and Others

By various engravers. Six pieces. One lot.

GREEN, VALENTINE

Born in Warwickshire in 1739; died at London in 1813. One of the finest mezzotint engravers of the English School.

149—

General George Washington

From the painting by "J. Trumbull, Esqr., of Connecticut, 1780." Published January 15, 1781. Open letter proof. With names of painter and engraver, title, and publication line traced with the needle. Has been rebacked. A very rare and interesting portrait.

GRIMM, LUDWIG EMIL

Born at Hannau in 1792. A pupil of Carl Hess.

150—

Thirty-seven Etchings of Various Subjects

One lot.

GUNST, PIETER VAN

Born at Amsterdam in 1667; died there in 1730.

151—

Portrait of Arthur Goodwin

Portrait of Jane, Daughter of Arthur Goodwin

Portraits of Philadelphia and Elizabeth Wharton

Portrait of Margaret Smith

All after the paintings of Sir Anthony Van Dyck. All in good condition. With margins. Four pieces.

152—

Portrait of William Villiers, Viscount Grandison

Portrait of Patricius, Lord Viscount Chaworts

Portrait of Lucy, Countess of Carlisle

Portrait of Anne, Countess of Chesterfield

All after the paintings of Sir Anthony Van Dyck. All in good condition. With margins. Four pieces.

HABELMANN, P.

153—

The Wreck of the Fishing-boat

HALL, H. B. & G. R.

- 154— **George Washington** (After Gilbert Stuart)
Impression on India paper. Full margins.
- 155— **Henry Ward Beecher** (After Williamson)
- 156— **Mount Vernon in the Olden Time**
Marriage of Pocahontas
And Six Other Pieces by Various Engravers.

HALL, JOHN

Born at Wivenhoe, near Colchester, in 1739; died at London in 1797. Upon the death of Woollett he was appointed Historical Engraver to King George III.

- 157—**Venus Relating to Adonis the Story of Hippomenes and Atalanta**
(After Benjamin West)
Fine original impression. Full margins.
- 158— **Timon of Athens** (After Dance)
Very fine proof, with the names of the artists, the title, and the publication line lightly traced with the needle. Beautiful impression, in perfect condition.

HENRIQUEL-DUPONT, LOUIS PIERRE

Born in Paris in 1797. One of the most celebrated engravers of the nineteenth century.

- 159— **The Mystic Marriage of Saint Catherine** (After Correggio)
Signed artist's proof before all letters. A beautiful impression, in perfect condition, and with full margins. Engraved in 1867. The most beautiful of Henriquel-Dupont's engravings after the Old Masters.

- 160—**L'Hémicycle du Palais des Beaux Arts** (After Paul Delaroche)
Three pieces, with key. Fine impressions. Margins at sides slightly soiled. One lot.

HESS, CARL ERNST

Born at Darmstadt in 1755; died at Munich in 1828.

- 161—**"Suffer little children to come unto me"** (After Rembrandt)
Engraved in 1812. Original impression. Full margins.

HOLBEIN, TH. DE

162—

Seventeen Landscapes

Etched from his own designs from nature. One lot.

HOLLAR, WENCESLAUS

Born at Prague in 1607; died at London in 1677. A pupil of Merian.

163—

Five Plates of Ladies in Various Costumes

also

Five Prints by Various Engravers

Ten in all. One lot.

164—

A View of the City of Gratz

A good impression, but folded in three places.

Also

Landscape after Jacques van Artois

Two pieces. One lot.

HOLLOWAY, THOMAS

Born in London in 1748; died in 1827. His chief work, and the one by which he will be remembered, is the set of "Raphael's Cartoons."

165—

"Raphael's Cartoons"

At Hampton Court. Set of seven plates. All are good impressions. With margins.

166—

The Death of Ananias

Elymas the Sorcerer Struck with Blindness

Two beautiful impressions from the etched plates before the burin work was added.

Also

The Miraculous Draught of Fishes

Engraved by Burnet. Three pieces. One lot.

JACOTT

167— **Saint Peter** (After Perugino)

Saint Paul (After Perugino)

Lithographs. Good impressions, on India paper. Two pieces.

JOHANNOT, CHARLES

Born at Offenbach in 1788; died in Paris in 1825.

168— **Le Trompette** (After Horace Vernet)

Original impression, in good condition.

KELLER, JOSEPH VON

Born at Linz on the Rhine in 1811. In 1838 he removed to Paris and studied engraving under Desnoyers and Forster. From 1846 to the time of his death he was a Professor at the Düsseldorf Academy.

169—**Les Saintes Femmes au Tombeau de Christ** (After Ary Scheffer)

Engraved in 1855. Good original impression. With margins.

KILIAN, WOLFGANG

Born at Augsburg in 1581; died in 1662. Brother of Lukas Kilian, whose style of engraving he followed.

170— **The Figure of the Four Monarchies**

Engraved in 1623. An original impression. Slightly water-stained at the top. A rare and curiously interesting print.

KLEIN, JOHANN ADAM

Born at Nuremberg in 1792; died at Munich in 1875. A pupil of H. von Bemmell and Ambr. Gabler.

171— **Radirungen von I. A. Klein**

Set of 104 plates, including title page. Designed and etched by Klein in 1844. All are in good condition. Many are proofs on India paper. To be sold as one lot.

LARMESSIN, NICOLAS DE

Born at Paris in 1684; died there in 1755. There are by him a number of portraits, historical and other subjects, engraved in a neat, finished style.

172— **Guillaume Coustou** (After J. de Lien)

Engraved for his reception into the Academy in 1730. In excellent condition.

LAURO, AGOSTINO

173— **La Meditazione**

A portrait of Lauro's daughter, engraved by him, from his own design, after her death.

174— **Studies of Trees**

Two sheets.

LAUTENSACK, HANS SEBALD

Born at Bamberg in 1524; died at Vienna in 1560. A pupil of his father, Paul Lautensack.

175— **Castle upon a Rocky Island**

Bartsch, No. 39. Engraved in 1553. Good impression. In excellent condition.

LECOMTE, NARCISSE

Born at Paris in 1794. A pupil of Lignon.

* 176—**Madonna and Child, with the Infant Saint John** (After Francia)

Very fine proof before letters. With only the names of the artists and the date 1825.

LE CONTE, JOHN

177— **Portrait of Dr. Chalmers** (After Hills)

Fine proof before all letters, bearing signatures of the painter and of the engraver.

LEISNIER, NICOLAS AUGUSTE

Born at Paris in 1787. A pupil of Halbon. In 1834 he was made a Knight of the Legion of Honor, and died in 1862.

178—

The Cathedral of Cologne

Sixteen plates, engraved by various artists, of details, ground-plan, etc., etc., of Cologne Cathedral. Leisnier engraved the most interesting plate of the series, a view of the interior. Sixteen pieces. One lot.

LEONARDO DA VINCI (After)

179—

The Last Supper

The main picture surrounded by medallion heads of the twelve apostles, and with the head of Christ in the centre. Engraved by D. F. Brown.

Also

**A Lithograph, a Small Engraving, and a Photograph of the Same Picture,
and a Photograph of the Head of Christ from the Same**

Five pieces.

LÉPICIÉ, BERNARD

Born in Paris in 1698; died there in 1755. A pupil of Audran.

180—

Nicolas Bertin, Painter (After De Lien)

Engraved in 1740 for his admission into the Academy. In excellent condition.

LE PAUTRE, JEAN

Born at Paris in 1618; died there in 1682. His works number nearly fifteen hundred plates.

181—

Statues, Fountains, etc., in the Gardens at Versailles

Engraved in 1673-1675. Large margins. Fifteen pieces. One lot.

LEVASSEUR

182—

"Ma Sœur n'y est pas" (After Hamon)

Open letter proof. In fine condition.

LIGNON, ÉTIENNE FRÉDÉRIC

Born at Paris in 1781. A pupil of Morel.

183—

Nicolas Poussin (After Poussin)

Engraved in 1824. Good original impression.

LOMBART, PIERRE

Born at Paris in 1620; died there in 1681. He went to England some time before the Restoration and remained there until 1672. His best works are his portraits.

184—

“Van Dyck’s Countesses”

Ten engravings after the paintings of Sir Anthony Van Dyck. The ladies represented are:

Ann, Countess of Bedford

Lucy, Countess of Carlisle

Margaret, Countess of Carlisle

Anna Sophia, Countess of Carnarvon

Elizabeth, Countess of Castlehaven

Elizabeth, Countess of Devonshire

Penelope, Lady Herbert

Rachel, Countess of Middlesex

Ann, Countess of Morton

Dorothy, Countess of Sunderland

All are with full margins, in excellent condition. Ten pieces. To be sold as a set.

LONDONIO, FRANCESCO

Born at Milan in 1723; died in 1783. His pastoral subjects are much esteemed, and are etched from his own designs from nature. They are executed in a spirited style.

185—“Associazione all’ Opera del Celebre Pittore Incisore Francesco Londonio, Milanese, Socio Onorario di Diverse Accademie di Belle Arti, ecc., ecc.”

Seventy-four plates. With portrait and biography. Paper wrappers. All the impressions are on large paper. All are in excellent condition, as issued. One lot.

LONGHI, GIUSEPPE

Born at Monza in 1766; died at Milan in 1831.

"Longhi was a universal master, and his portraits are only parts of his work."—
"The Best Portraits in Engraving."

* 186— **The Marriage of the Virgin** (After Raphael)

Fine impression. Full margins. With the name of *Lissant* as printer.

187— **The Birth of the Virgin**

Early trial proof. With the faces of the Virgin and the four attendant women *white*. In outline only.

* 188— **The Magdalen, Reading** (After Correggio)

One of Longhi's most beautiful plates. Fine impression. With full margins.

The Repose in Egypt (After Procaccino)

Portrait of Michel-Angelo

The Three Ages

Longhi's last work. Proof before letters, and a lettered impression. Four pieces.
One lot.

LORICHON, CONSTANT LOUIS

Born at Paris in 1800. A pupil of Forster.

189— **Madonna of the Bridgewater Gallery** (After Raphael)

Engraved in 1832. Good impression. With margins.

LOUIS, ARISTIDE

A pupil of Henriquel-Dupont.

190— **Queen Victoria** (After Winterhalter)

Prince Albert (After Winterhalter)

A pair. First published in 1847-1848. The Queen is engraved by Forster. Fine impressions. In perfect condition. With full margins.

LUCAS, ALFRED

191—

Deer Hounds (After Bateman)

Luna

Engraved by Paterson. After Bateman. Two pieces.

LUCAS VAN LEYDEN

Born at Leyden in 1494; died there in 1533.

"He carried the art of engraving to a wonderful pitch of perfection, considering the shortness of his life, and his prints rank with those of Marc Antonio and Albert Dürer. Good impressions are exceedingly rare, and, even in the lifetime of the artist, sold at high prices. The plates were so delicately engraved that they yielded very few good impressions."

192—

Abraham and the Three Angels

Bartsch, No. 15. A brilliant and beautiful impression. In perfect condition. Very rare of such quality. From the Mary J. Morgan Collection.

193—

Abraham Sending Away Hagar

Bartsch, No. 18. A fine original impression. In perfect condition. Rare. From the Keller and Mary J. Morgan Collections.

194—

The Two Elders Perceiving Susannah at the Bath

Bartsch, No. 33. Very fine original impression. In perfect condition. An impression of such quality is very rarely to be met with.

195—

Two Photographs

Mounted upon cards, of the following engravings:

Adam and Eve Driven from the Garden of Eden

The Two Elders Perceiving Susannah at the Bath

Two pieces. One lot.

MANDEL, JOHANN AUGUST EDUARD

Designer and engraver. Born at Berlin in 1809; died in 1882. The last of the great line engravers. In 1878 he is reported to have said, "When I die there will be no more."

196—

Raphael at the Age of Fifteen

After the painting by Raphael in the Louvre. Beautiful impression on India paper. Full margins. Proof, with the names of the artists only. Before title.

197— **Portrait of Anthony Van Dyck**

After the painting by Van Dyck in the Louvre. Beautiful impression on India paper. Full margins.

198— **The Warrior and His Child**

After the painting by T. Hildebrand. Fine. Open letter proof. Full margins.

199— **Mary, the Mother of Jesus, Weeping**

After the painting by Carlo Dolci. A beautiful impression. Full margins.

200— **The Madonna of the Chair ("Madonna della Sedia")**

After the painting by Raphael. Signed artist's proof. The engraver's name and the date 1865 lightly traced in the middle. On India paper. Full margins. A magnificent impression. Very rare.

201— **The Madonna and Child**

After the painting by Raphael. Signed artist's proof, with *remarque*. A superb impression on India paper, bearing the stamped monogram of the engraver. Full margins. In perfect condition. Engraved in 1871.

MARCENAY DE GHUY, ANTOINE

Amateur painter and etcher. Born at Arnay-sur-Aron in 1722. Died at Paris in 1811.

202— **The Works of Antoine Marcenay de Ghuy**

This set lacks plates 13, 14, 15, 16, 17, 18, 20, 32, 36, and 40, but is otherwise complete from plate 1 to plate 55. Printed upon thirty sheets. Some are slightly water stained in the lower right hand corners of the margins, otherwise all are in excellent condition. Thirty sheets. One lot.

203— **La Fleuriste (After Gerard Dow)**

Engraved in 1766. Good original impression. In excellent condition.

Also

La Vieille Inquiète

By De Mautort, after Schalken.

L'Éducation Badine

By Langlois, after Schalken. Three pieces. One lot.

MARSHALL, WILLIAM E.

Painter and engraver. Born in New York city in 1836.

204— **Portrait of Henry Ward Beecher**

Engraved by Marshall from his own painting. Fine impression. Full margins.

205— **Portrait of General U. S. Grant**

Engraved by Marshall in 1868 from his own painting. Fine impression. Full margins.

206— **Portrait of Abraham Lincoln**

Engraved by Marshall from his own painting. Fine impression. Full margins.

207— **Portrait of George Washington**

From the painting by Gilbert Stuart. Engraved in 1862. Fine impression. This is one of the most satisfactory of the many engraved portraits of Washington.

MARTINET, ACHILLE LOUIS

Born at Paris in 1806; died there in 1877. A pupil of Pauquet, Forster, and Heim.

208—**Charles I. in the Guard Room of Cromwell's Soldiers** (After Paul Delaroche)

Open letter proof. In perfect condition. Full margins.

209— **Hamlet** (After Bejard)

Engraved in conjunction with Alphonse Martinet. Open letter proof. In perfect condition. Full margins.

MASSARD, J.-B. RAPHAEL-URBAIN

Son and pupil of Jean-Baptiste Massard. Born at Paris in 1775.

* 210— **Louis XVIII.** (After Gérard)

Engraved in 1819. The finest portrait. The rendering of the velvet, ermine, embroidery, etc., is worthy of all praise.

MASSARD, L.

* 211— **Saint Jerome**

Engraved by Massard, from his own design, in 1869. Fine impression on India paper. Full margins.

MASSON, ANTOINE

Born at Louvry, near Orleans, in 1636. He removed at an early age to Paris, became a member of the Academy in 1679, and died in Paris in 1700.

"Among French masters, Antoine Masson is conspicuous for brilliant hardihood of style, which, though failing in taste, is powerful in effect. Metal, armor, velvet, feathers, seem as if painted. His immense skill made him welcome difficulties, as if to show his ability in overcoming them."—"The Best Portraits in Engraving."

212— The Supper at Emmaus (After Titian)

Robert-Dumesnil, No. 5. This engraving is sometimes called "La Nappe," from the exquisite work of the table-cloth. It is one of Masson's finest plates, and good impressions are rare.

* 213— Henri de Lorraine, Comte d'Harcourt (After Mignard)

Robert-Dumesnil, No. 34. This engraving is known as "Le Cadet à la Perle," from the pearl in the ear of the personage, and is sometimes considered the finest of engraved portraits.

214— The Same (another impression)

THE MASTER OF THE DIE

His real name is unknown. Born about 1512. From his style of engraving he seems to have been a pupil of Marc Antonio Raimondi. His drawing is correct and his plates are well engraved.

215— A Naval Battle

Bartsch, No. 78. It is surmised that this plate was engraved after a drawing by Giulio Romano.

MATHIEU, JEAN

Born in 1749; died at Fontainebleau in 1815. A pupil of Longueil.

216— Le Temps Orageux

After Fragonard. Fine original impression. In perfect condition.

McRAE, J. C.

217— Henry Ward Beecher (After T. Hicks)

Engraved in mezzotint in 1853. Good impression. In perfect condition.

MECKEN, ISRAEL VAN

218—

Five Photographs of Various Engravings

also

Six Photographs after the Engravings of the Master E. S., Three Reproductions (on one sheet) of Nielli; One Reproduction after each of the following masters: Botticelli, H. Bosche, Barthel Schön, Nicoletto da Modena, Benedetto Montagna, and One Anonymous Italian Engraver

Eighteen sheets. One lot.

MELLAN, CLAUDE

Born at Abbeville in 1601. Pupil of Simon Vouet. When sixteen years of age he went to Rome, and there studied under Villamena. He then removed to Paris, and died there in 1688.

219—

Saint Peter Nolasque Borne by Two Angels

Designed and engraved by Mellan in 1627. This is the engraver's finest plate, and impressions are very rare, as the plate was lost by shipwreck in transmission from Rome to Paris when very few proofs had been printed. A fine original impression. Very slight tear in the lower left hand corner of the margin. From the Mary J. Morgan Collection.

Also

The Sudarium of Saint Veronica

This is not the original, but is a *copy* of Mellan's famous plate of the same subject. Two pieces. One lot.

METZMACHER

* 220—

La Vierge au Linge (After Raphael)

Fine original impression. In perfect condition. Full margins.

MEYER, HENRY

Born in London in 1782; died in 1847.

221—

Edwin Forrest (After J. W. Childe)

Two impressions, proofs on India paper, of this portrait, together with ten other portraits, various, and two fac-similes of the "Death Warrant of King Charles the First." Fourteen pieces. One lot.

MICHEL, JEAN-BAPTISTE

Born at Paris in 1748. Died at London in 1804.

- 222—**Alfred the Third, King of Mercia, Visiting William D'Albanac**
(After Benjamin West)

Engraved in 1782. Good original impression.

- 223— **The Adoration of the Shepherds** (After Guido Reni)

Proof before letters. With the names of the artists and the publication line lightly traced with the needle.

MITCHELL, R.

- 224— **Happy Mothers** (After R. Ansdell)

Startled Twins (After R. Ansdell)

A pair. Lettered impressions. Excellent condition.

Also

Saint Bernard Dogs Finding a Lost Traveller

Proof before all letters. Three pieces. One lot.

MORGHEN, RAPHAEL

Born at Portici in 1758; died at Florence in 1833. A pupil of his father, Filippo Morghen, and then of Volpato.

"Probably no engraver has so large a following of admirers as Raphael Morghen. . . . This is partly due to his soft and captivating style and partly to his excellent judgment in the choice of subjects."—"The Golden Age of Engraving."

- 225— **Æsculapius and Hygeia**

From an original ivory diptych, now in the Mayer Museum, Liverpool. Engraved upon a silver plate. Halsey, No. 2. Second state, before the inscription below. Rare.

- 226— **Angelica and Medoro** (After Matteini)

Halsey, No. 11. Fourth state. Rare.

- 227— **Joanna, Queen of Aragon** (After Raphael)

Halsey, No. 12. First trial proof, with the face and hands in outline only. Also fourth state, with address of Danlos. Two pieces.

228— Aurora, with Apollo and the Hours (After Guido Reni)

Halsey, No. 16. Fifth state (of seven). Before the sails were cross-hatched. A fine impression. With full margins. In perfect condition.

***229—The Family of the Princess Bariatinski (After Angelica Kauffman)**

Halsey, No. 21. Fourth state, with the verses below. Fine original impression. In perfect condition.

230— Charity

After the painting by Ignatz Unterberger (1748-1797). Wrongly attributed to Correggio. Halsey, No. 34. Third state. Fine original impression. In perfect condition. With full margins.

231— Diana and Her Nymphs (After Domenichino)

Halsey, No. 50. Fourth state. Fine original impression. Full margins. Slightly spotted with mildew. This engraving is one of Raphael Morghen's best plates, and fine impressions are scarce.

232— Portrait of Giovanni Fantoni (After F. Tenderini)

Halsey, No. 56. Third state. Fine original impression. From the Mary J. Morgan Collection.

*** 233— Lot and His Daughters (After Guercino)**

Halsey, No. 87. Proof before letters. With only the artists' names. No impressions are known *before* the artists' names. Fine. Full margins.

Also

Lot and His Daughters (After Guercino)

Engraved by Guglielmo Morghen, brother of Raphael Morghen. Fine original impression. Two pieces.

234—Madonna di Tiziano: " Parce Somnum Rumpere " (After Titian)

Halsey, No. 104. Fifth state (of six). Fine original impression. Full margins.

235— General Francesco di Moncada (After Van Dyck)

Halsey, No. 121. Fifth state (of six). Before the cross-hatching on the armor. Fine impression, but margin has been trimmed to within one-quarter inch of plate mark all round.

"The engraver's most ambitious effort in portraits, and a wonderful specimen of the art."—Halsey.

236— **Portrait of Raphael Morghen**

After his own design. Halsey, No. 127. Fourth state. Fine impression. With full margins.

237— **Poetry (After Gavin Hamilton)**

Halsey, No. 145. Third state (of four). Fine original impression. Lower margin slightly trimmed.

238— **The Transfiguration (After Raphael)**

Halsey, No. 167. Trial proof B. *Rare*. This is the first plate of "The Transfiguration," and was left in this unfinished condition by Raphael Morghen, and was finished by his brother Antonio.

"It is certain that this discarded plate is much superior in some respects to the other, especially in the upper portion, which is treated with more delicacy and judgment. The engraving of the draperies is acknowledged to be stronger and more effective as compared with the plate as engraved after Tofanelli's drawing."—Halsey.

239— **Daphne and Apollo**

Engraved in the manner of Raphael Morghen. Proof before all letters. Fine impression. Full margins.

MOTTRAM, CHARLES

240— **The Plains of Heaven (After John Martin)**

Original impression. With full margins.

241— **The Great Day of His Wrath (After John Martin)**

Original impression. With full margins.

MÜLLER, JOHANN GOTTHARD

Born at Bernhausen, near Stuttgart, in 1747; died at Stuttgart in 1830. A pupil of Wille. Father and teacher of J. Friedrich W. Müller, the engraver of the "Sistine Madonna."

242— **Louis Leramberg, Sculptor (After N. S. A. Belle)**

Engraved in 1775 for his admission into the Academy.

MÜLLER, JOHANN FRIEDRICH WILHELM

Son and pupil of Johann Gotthard Müller. Born in Stuttgart in 1782. He studied several years at the Academy in Paris, was made engraver to the King of Württemberg, and afterwards professor at the Academy of Dresden. He died at the Sonnenstein, near Dresden, in 1816.

243— **Madonna di San Sisto** (After Raphael)

A fine impression, on India paper.

"These first impressions on India paper precede those on plain paper, and are highly esteemed. They are said to have been taken in very small numbers and for presentation copies."—Louis Thies' note in the catalogue of the Gray Collection at Harvard.

This great work placed Müller at the head of all modern engravers, and upon this plate he bestowed all the energies of the last six years of his life. He may be said to have sacrificed life itself for it, since the thankless task of deepening the lines (so that the publisher could issue a larger edition) resulted in insanity and death.

244— **Saint John the Evangelist** (After Domenichino)

First state. With "Dominichino pinx," and with the date 1808. A beautiful original impression. Rare and fine.

NANTEUIL, ROBERT

Born at Rheims in 1630. In 1647 he went to Paris and received instruction (as a painter) from Philippe de Champagne and (as an engraver) from Abraham Bosse. He died in Paris in 1678.

"Nanteuil's abilities were refined by a classical education, and his correct taste restrained him from running into the prevailing fashion of meretricious ornamentation. . . . His works illustrate the reign of Louis XIV., and are all, without exception, fine."—"The Golden Age of Engraving."

245— **Anne of Austria, Queen of Louis XIII.** (After Mignard)

Robert-Dumesnil, No. 22. Fifth state. In excellent condition.

246— **Jacques, Marquis de Castelnau**

Engraved by Nanteuil in 1658 from his own design. In excellent condition.

NOBLE, GEORGE

247— **Lady Jane Grey** (After Holbein)

Open letter proof. Fine original impression. Full margins.

NORDHEIM

248— Madonna di San Sisto (After Raphael)

Impression with the names of the painter and of the engraver only. In the lower margin the American eagle, grasping a sheaf of arrows, bound with a ribbon, upon a flowing end of which is engraved E PLURIBUS UNUM. A very clear impression. Full margins.

OSTADE, ADRIAAN VAN

Born at Lubeck in 1617. Moved to Amsterdam in 1662, and died there in 1685. A pupil, in painting, of Frans Hals.

"Ostade, especially, was a composer of remarkable ability, combining in the most felicitous way the two compositions of form and chiaroscuro."—P. G. Hamerton.

249— Paysanne qui Rit

Bartsch, No. 1.

Paysanne avec une Petite Toque Noire

Bartsch, No. 2.

Le Fumeur

Bartsch, No. 5. Three pieces. One lot.

250— La Tendresse Champêtre

Bartsch, No. 11.

251— La Mère et les Deux Enfants

Bartsch, No. 14.

L'École

Bartsch, No. 17. Two pieces. One lot.

252— Le Savetier

Bartsch, No. 27. Sixth state. In excellent condition.

253— Le Peintre

Bartsch, No. 32. Has been pasted down.

254— Le Père de Famille

Bartsch, No. 33.

255— La Famille

Bartsch, No. 46.

256—

La Danse au Cabaret

Bartsch, No. 49. Very wide margins.

257—

La Danse au Cabaret

Bartsch, No. 49.

258—

Le Gôûter

Bartsch, No. 50. And a duplicate of the same. Two pieces. Lower margins of both prints have been trimmed.

OTTAVINI, GIOVANNI (AND VOLPATO, GIOVANNI)

Born at Rome about 1735; died in 1808. A pupil of Wagner, in Venice.

259—

The Loggie of Raphael. Part I.

Thirteen plates. The set. Frequently, but incorrectly, spoken of as the Arabesques of Raphael, whereas these ornaments are in the style of the antique grotesque.

Also

**A Perspective View of the Loggie, with a Medallion Portrait of Raphael
Above; Door A of the Loggie; Door B of the Loggie**

Sixteen pieces. One lot.

260—

The Loggie of Raphael. Part II. Complete

Showing thirteen arches and the pictures over them. ("Raphael's Bible.") With title "Seconda Parte Delle Logge." Ottavini engraved all but the subjects from the Bible, which were engraved by Volpato. The thirteen scenes represented are:

- 1 God Dividing Light from Darkness
- 2 Adam and Eve at Work, out of Paradise
- 3 Building of the Ark
- 4 Three Angels Appearing to Abraham
- 5 God Appearing to Isaac
- 6 Jacob's Ladder
- 7 Joseph Telling His Dream
- 8 The Finding of Moses
- 9 Moses Showing the Tables of the Law

- 10 The Fall of Jericho
 11 David's Triumph Over the Syrians
 12 The Judgment of Solomon
 13 The Last Supper

All are fine original impressions. With full margins. Fourteen pieces. One lot.

261— **The Loggie of Raphael. Part III**

Twelve plates. The set. All were engraved by Volpato. Original impressions. Full margins. Twelve pieces. One lot.

OUTRIM, JOHN

262— **The Highland Breakfast (After Edwin Landseer)**

Proof on India paper. The names of painter and engraver, the title, and the publication line lightly traced with the needle.

PARBONI, PIETRO

263 **Two Landscapes (After Claude Lorraine)**

Also

Thirteen Miscellaneous Engravings, Landscapes, and Figures

Fifteen pieces. One lot.

PERFETTI, ANTONIO

Born at Florence in 1790; died there in 1872. A pupil of Raphael Morghen.

264— **Cosimo de Medici (After Iacopo Carrucci da Pontormo)**

Open letter proof. Fine. From the Mary J. Morgan Collection.

265— **The Cavaliere de Onis (After Suter)**

Proof before letters. Fine. From the Mary J. Morgan Collection.

PERINE, GEORGE E.

266— **The Good Part (After Fazel)**

267— **The Good Part (After Fazel)**

- 268— **The Mother of Our Lord** (After Goodall)
269— **The Mother of Our Lord** (After Goodall)

PICHLER, JOHANN PETER

Born at Botzen in 1765; died at Vienna in 1806. A pupil of Schmutzer and of Jacobé.

- 270— **A Fruit Piece** (After Jan van Huysum)
 A Flower Piece (After Jan van Huysum)
A fine pair of mezzotint engravings, executed in 1806.

PILOTY, FERDINAND

- 271— **The Holy Trinity** (After Rubens)
 Fine impression on India paper.

Also

- A Lithograph of Rubens and His Family**
Two pieces.

PIZZI, LUIGI

- 272— **The Infant Saviour** (After Domenichino)
 Open letter proof, on India paper. Fine.

Also

- Portraits of Tintoretto and of Giulio Romano**
Engraved by Rinaldi and Tassaert.

Madonna and Child

Engraved by Chatillon, after Giulio Romano.

And

A Portrait of Christ

Five pieces in all.

POILLY, FRANÇOIS DE

Born at Abbeville in 1622; died at Paris in 1693. A pupil, in Paris, of Pierre Daret, and of Cornelis Bloemaert in Rome.

"His plates are executed entirely with the burin, which he handled with uncommon firmness and dexterity."

273— The Virgin Praying (After Raphael)

Fine original impression. With full margins.

PORRETTI, A.

274— The Madonna of the House of Orleans (After Raphael)

also

Four Other Engravings of Madonnas

All late impressions. All in poor condition.

RAIMBACH, ABRAHAM

Born at London in 1776; died there in 1843.

275— Blind Man's Buff (After David Wilkie)

Very fine open letter proof, on India paper.

RAIMONDI, MARC-ANTONIO

Born at Bologna about 1488; died there in 1534.

"Among collectors of the oldest engravings Marc Antonio is a great name, ranking with Albert Dürer and Rembrandt."—"The Golden Age of Engraving."

276— Les Grimpeurs

Bartsch, No. 487. Engraved from Michel-Angelo's cartoon of "The Battle of Pisa." Has been mounted and repaired.

"Cette estampe est une des plus considérables, comme elle est une des plus rares de son œuvre."—Bartsch, Vol. XIV., p. 361.

Also

Reproduction, by Amand-Durand, of a very fine impression of the same Engraving

Two pieces.

277—

The Sibyl

Bartsch, No. 7. A fine impression from the collections of P. Mariette (1704), Willetts (1812), and Sir Mark Sykes, and Mary J. Morgan. After a drawing by Raphael. According to Bartsch this plate was not engraved by Marc Antonio himself, but by an anonymous engraver of the school of Marc Antonio.

278—Notice sur la Vie de Marc Antoine Raimondi. Graveur Bolonais, accompagné de reproductions photographiques de quelques unes de ses estampes par M. Benjamin Delessert. Paris, 1853.

Eleven photographs after engravings by Marc Antonio, one after Dürer. Twelve pieces mounted on eleven cards. With text, as issued. Paper wrappers. One lot.

279—

Ten Photographs

Mounted upon eight cards. With text by M. Benjamin Delessert. Paris, 1853. Paper wrapper, as issued. One lot.

280—Four Amand-Durand Reproductions of Various Engravings by Marc Antonio

One lot.

RAINALDI, FRANCESCO

Born at Rome in 1770; died in 1805. A pupil of Bettelini and of Raphael Morghen.

281— Aurora, with Apollo and the Hours (After Guido Reni)

Good original impression. Slight mildew spots in margin.

SECOND EVENING'S SALE

Tuesday, March 26th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 7.30 O'CLOCK

REMBRANDT VAN RYN

Born in Leyden in 1608; died in Amsterdam in 1669.

"Every art has its great representative master, and the representative etcher is Rembrandt."—P. G. Hamerton.

"Rembrandt may be regarded as the great representative etcher for all time. He did not originate the process; but, having found it in a crude and undeveloped state, he carried it to a height of perfection which, as a whole, has never since been equalled."—"The Modern Disciples of Rembrandt."

282— Jacob and Laban, or Three Oriental Figures

Charles Blanc, No. 7. Bartsch, No. 118. Claussin, No. 120. Wilson, No. 122.

283— The Circumcision

Charles Blanc, No. 20. Bartsch, No. 47. Claussin, No. 51. Wilson, No. 52. Second state. In excellent condition.

284— The Holy Family Crossing a Stream

Ch. Blanc, No. 28. Bartsch, No. 55. Claussin, No. 59. Wilson, No. 60. This print is rare.

285— The Repose in Egypt. In Outline

Ch. Blanc, No. 31. Bartsch, No. 58. Claussin, No. 62. Wilson, No. 63. A fine impression. With full margin. From the Cambridge University and Mary J. Morgan Collections.

"Ce morceau est très-pâle, et en certains endroits les traits en sont à peine visibles."
—Ch. Blanc, Vol. I., p. 129.

286—

The Holy Family, with the Cat

Ch. Blanc, No. 34. Bartsch, No. 63. Claussin, No. 67. Wilson, No. 67. A good impression. In perfect preservation. The face of Saint Joseph, the skirt of the Virgin, and the curtain behind her show signs of pen work, but added with so much knowledge that they have the appearance of having been drawn in by Rembrandt himself.

287—

Christ and the Woman of Samaria at the Well

Ch. Blanc, No. 45. Bartsch, No. 70. Claussin, No. 74. Wilson, No. 74. The third state. In excellent condition.

288—Christ and the Woman of Samaria at the Well by a Ruined Wall

Ch. Blanc, No. 46. Bartsch, No. 71. Claussin, No. 75. Wilson, No. 75. Third state. Repaired in the upper right hand corner.

289—

The Resurrection of Lazarus. The Larger Plate.

Ch. Blanc, No. 48. Bartsch, No. 73. Claussin, No. 77. Wilson, No. 77. The eleventh state. In excellent condition.

290—

Christ Healing the Sick

Ch. Blanc, No. 49. Bartsch, No. 74. Claussin, No. 78. Wilson, No. 78. Central portion of the plate, after it had been retouched by Captain Baillie and divided into four pieces. Good impression. With full margins.

291— Christ Crucified between Two Thieves. An Oval Plate

Ch. Blanc, No. 54. Bartsch, No. 79. Claussin, No. 84. Wilson, No. 85. A fine impression. In perfect condition.

"Cette planche est gravée légèrement et d'une pointe très-fine."—Ch. Blanc, Vol. I., p. 200.

292—

Saint Peter Curing the Paralytic

Ch. Blanc, No. 66. Bartsch, No. 94. Claussin, No. 97. Wilson, No. 98. Fourth state. In excellent condition.

293—

The Martyrdom of Saint Stephen

Ch. Blanc, No. 68. Bartsch, No. 97. Claussin, No. 100. Wilson, No. 102. In excellent condition.

294—

The Death of the Virgin

Ch. Blanc, No. 70. Bartsch, No. 99. Claussin, No. 102. Wilson, No. 104. Third state. The plate worn and retouched.

"The 'Death of the Virgin' may be taken as one of the great typical examples of what etching may be, and ought to be."—P. G. Hamerton.

295—

Saint Jerome Kneeling

Ch. Blanc, No. 73. Bartsch, No. 102. Claussin, No. 105. Wilson, No. 107. In excellent condition. With margin.

296—

A Battle

Ch. Blanc, No. 89. Bartsch, No. 117. Claussin, No. 119. Wilson, No. 121. Second state. Fine impression. From the Mary J. Morgan Collection.

"Les épreuves de ce deuxième état sont rares."—Ch. Blanc, Vol. I., p. 302.

297—

The Pancake Woman

Ch. Blanc, No. 93. Bartsch, No. 124. Claussin, No. 126. Wilson, No. 128. Second state (of four). A fine impression. In perfect condition.

298—

The Game of Golf

Ch. Blanc, No. 97. Bartsch, No. 125. Claussin, No. 127. Wilson, No. 129. Second state. In excellent condition.

299—

The Card Player

Ch. Blanc, No. 104. Bartsch, No. 136. Claussin, No. 136. Wilson, No. 137. Third state. In excellent condition.

"Cette jolie pièce."—Ch. Blanc.

300—

A Philosopher in Meditation

Ch. Blanc, No. 112. Bartsch, No. 148. Claussin, No. 145. Wilson, No. 146. Fifth state (of six). A fine impression. In perfect condition. From the collections of William Sharp and Mary J. Morgan.

301—

Beggars at the Door of a House

Ch. Blanc, No. 146. Bartsch, No. 176. Claussin, No. 173. Wilson, No. 173. Third state.

"Ce morceau est un des plus beaux de l'œuvre."—Ch. Blanc, Vol. I., p. 384.

302—

An Academical Figure of a Man Seated on the Ground

Ch. Blanc, No. 160. Bartsch, No. 196. Claussin, No. 193. Wilson, No. 193. Excellent impression. In perfect condition.

303— A Woman, Seated, with Her Feet in the Water

Ch. Blanc, No. 164. Bartsch, No. 200. Claussin, No. 197. Wilson, No. 197.

304— Portrait of Lieven Coppenol ("The Great Coppenol")

Ch. Blanc, No. 175. Bartsch, No. 283. Claussin, No. 280. Wilson, No. 285. Fifth state. The plate reduced in size.

"La tête du grand Coppenol est seule bien traitée, elle est vivante."—Ch. Blanc, Vol. II., p. 58.

*** 305— Uytenbogaert: The Gold-weigher**

Ch. Blanc, No. 189. Bartsch, No. 281. Claussin, No. 278. Wilson, No. 283. Third state.

Also

Copy in reverse

By Van Bruges. Two pieces.

306— Portrait of Johannes Uytenbogaert

Ch. Blanc, No. 190. Bartsch, No. 276. Claussin, No. 277. Wilson, No. 282. Fourth state. Fine impression. In perfect condition. With full margins. One of Rembrandt's finest portraits. Rare.

307—Portrait of Rembrandt with a Round Hat and an Embroidered Mantle

Ch. Blanc, No. 211. Bartsch, No. 7. Claussin, No. 7. Wilson, No. 7. Ninth state (of ten). Fine impression. From the St. John Dent and Mary J. Morgan Collections.

308— Portrait of Rembrandt Laughing

Ch. Blanc, No. 218. Bartsch, No. 316. Claussin, No. 29. Wilson, No. 29. Third state. Good impression. With margin. From the Mary J. Morgan Collection.

309— Portrait of Rembrandt Drawing

Ch. Blanc, No. 235. Bartsch, No. 22. Claussin, No. 22. Wilson, No. 22. Ninth state. In excellent condition.

"Un des plus beaux portraits du maître."—Ch. Blanc, Vol. II., p. 191.

310— Head of a Bald-headed Man, Facing towards the Right

Ch. Blanc, No. 272. Bartsch, No. 292. Claussin, No. 289. Wilson, No. 294. Third state. Fine impression. In perfect condition. Extremely rare.

311—

Old Man with a Beard and Curly Hair

Ch. Blanc, No. 277. Bartsch, No. 297. Claussin, No. 293. Wilson, No. 297. Fine impression. In perfect condition. From the Mary J. Morgan Collection.

"Très bien gravé. Extrêmement rare."—Ch. Blanc.

312—

The Grotto

Ch. Blanc, No. 331. Bartsch, No. 231. Claussin, No. 228. Wilson, No. 228. Third state. Fine impression. In perfect condition. From the Mary J. Morgan Collection.

313— **Four Photographs, mounted, of the following subjects:**

The Resurrection of Lazarus (the larger plate)

Christ Presented to the People

The Descent from the Cross (the large plate)

The Death of the Virgin

Portrait of Lieven Coppenol (Ch. Blanc, No. 175)

Five pieces. One lot.

314— **Four Photographs, mounted, of the following subjects:**

The Annunciation to the Shepherds

The Thatched Cottage with a Hay-barn

The Mill

The Seller of Rat Poison

Four pieces. One lot.

315—**L'Œuvre de Rembrandt, Décrit et Commenté par M. Charles Blanc**

Membre de l'Institut, Directeur des Beaux-Arts. Catalogue Raisonné de toutes les Estampes du Maître et de ses Peintures, orné de bois gravées, de quarantes eaux-fortes de Flameng, et de Trente-cinq Héliogravures d'Amand-Durand. Paris. A. Levy. 1873. Large paper copy. Two volumes, in the original binding, but with back of Volume I. broken.

This catalogue, besides being a standard work of reference and very interesting reading, on account of the full and scholarly annotations, is noteworthy on account of the wonderful copies executed by Flameng, including the famous "Christ Healing the Sick." A very fine impression is in Volume II. of this set.

316—

Œuvre de Rembrandt

Reproduit et publié par Amand-Durand.

One hundred and fifty-one reproductions. Printed upon Holland paper. In a portfolio. All are bright, original impressions, and all are in perfect condition. An unusually fine lot.

317—

Amand-Durand Reproductions of

The Three Trees

Jan Lutma

Two pieces. One lot.

REYNOLDS, SAMUEL WILLIAM

Born in London in 1773; died there in 1835. He engraved in mezzotint more than three hundred plates after portraits and compositions by Sir Joshua Reynolds. Samuel Cousins was his pupil.

318—

John Kemble as Cato (After Sir Thomas Lawrence)

An impression of the issue of 1853.

319—

Raphael and Fornarina (After Sebastian del Piombo)

Fine, open letter proof. In perfect condition. Full margin.

* 320—

Lady Cockburn and Her Children (After Sir Joshua Reynolds)

Venus Chiding Cupid (After Sir Joshua Reynolds)

Thais (After Sir Joshua Reynolds)

Fine, open letter proofs, in perfect condition. Full margins. Three pieces. One lot.

RHODES, RICHARD

Born in 1765; died in London in 1838. A pupil of Heath.

321—

Four Subjects (After Metz and Netcher), on one sheet

Proof on India paper.

Also

Ten Other Subjects (upon two sheets, after various Dutch Masters)

Proofs on India paper. One lot.

RICHOMME, JOSEPH THÉODORE

Born at Paris in 1785; died in 1849. A pupil of Regnault and of Coiny. His works rank with those of the best modern engravers.

322— La Vierge de Lorette (After Raphael)

Fine original impression. With the stamp of the engraver in the lower right hand corner.

323— The Triumph of Galatea (After Raphael)

Beautiful impression, on India paper. Full margins. In perfect condition. This is one of Richomme's most highly esteemed plates. Impressions of this quality are scarce.

ROSASPINA, FRANCESCO

Born at Rimini in 1762; died at Bologna in 1842. His style is influenced by the engravings of Raphael Morghen, Volpato, and Bartolozzi.

324—The Dance of Cupids, with the Rape of Proserpina (After Albano)

The original painting is in the Gallery of the Brera, in Milan. A good impression, but lower margin trimmed so as to show only the names of the painter and engraver.

325— Saint John the Evangelist (After Correggio)

Very fine proof before all letters. In perfect condition.

326— The Birth of the Virgin (After Albano)

Portrait of Marc-Antonio Raimondi (After Raphael)

Two pieces. One lot.

RUYSDAEL, JACOB

Born in Haarlem in 1635; died there in 1681. His etchings number seven plates only.

"Ruysdael has an immense fame amongst connoisseurs."—P. G. Hamerton.

327— The Little Bridge

"This is one of Ruysdael's important plates."—P. G. Hamerton.

Has been pasted down.

The Great Oak by the River

Has been pasted down.

RYDER, THOMAS

Born at London in 1746. His plates, after Stothard, Smirke, and Angelica Kauffman, engraved in stipple, are of real merit.

329— Vortigern and Rowena (After Angelica Kauffman)

Open letter proof. In excellent condition. A fine impression. With margin.

RYLAND, WILLIAM WYNNE

Born in London in 1732. Hanged for forgery in 1783. He is said to have introduced the stipple manner of engraving into England, and his plates engraved in this style are among the finest ever executed.

*** 330—Achilles Taking Leave of His Mother (After Angelica Kauffman)**

Beautiful proof before letters. In perfect condition. Printed in red. Full margins. An unusually fine and beautiful impression.

*** 331—****The Judgment of Paris****Venus on Her Car**

A pair. After Angelica Kauffman. In good condition. Printed in brown.

SADELER, JOHAN

Born at Brussels about 1550; died at Venice in 1610.

332—"Suffer little children to come unto me" (After Jodocus a Winge)

Engraved in 1588. Good impression. In excellent condition.

333—**The Entombment****The Circumcision (After Martin de Vos)**

Two pieces. One lot.

SAGERT, H.

334— **A Wayside Shrine** (After Meyer von Bremen)

Proof before letters.

Also

A Little Rogue

By Benedetti. After Waldmüller.

Children Leaving School

By Benedetti. After Waldmüller.

Three pieces. One lot.

SCHIAVONETTI, LUIGI

Born at Bassano in 1765; died at London in 1810. A pupil of Bartolozzi.

335— **The Cartoon of Pisa** (After Michel-Angelo)

Open letter proof. Good impression, but mounted.

SCHIRMER, JOHANN WILHELM

Born at Jülich in 1807; died in 1863.

336— **Landscape with a Rill** (From his own design)

337— **Landscape with a Pond and Swans** (After his own design)

SCHLEICH, ADRIAN

338— **The Song of the Bell** (After Christoph Nilson)

also

A Combat Between Saxons and Franks

The Shrine in the Woods

Ravin dans le Cantal (By Leroy)

The Enchanted Wood

Five pieces. One lot.

339—

The Song of the Bell (After Christoph Nilson)

also

Two Scenes from "Faust" (After Seibertz)

The Return (After Schwind)

Two Scenes from Folk-tales

Five pieces. One lot.

340—

The Song of the Bell (After Christoph Nilson)

also

Das Trawinde Koenigspaar (After Lessing)

Egmont und Clärchen (After Kaulbach)

Famine (After Kaulbach)

Les Femmes Souliotes (After Scheffer)

Five pieces. One lot.

SCHMIDT, GEORG FRIEDRICH

Born at Berlin in 1712. At an early age he went to Paris, where he became a pupil of Nicolas de Larmessin. In 1742 he became a member of the Academy at Paris, and in 1744 returned to Berlin, where he was appointed Engraver to the King. In 1757, at the invitation of the Empress Elizabeth, he went to St. Petersburg, returning to Berlin in 1762, and dying there in 1775.

"The productions of Schmidt show ability, originality, and variety. . . . His numerous portraits are excellent, being free and life-like, while the accessories of embroidery and drapery are rendered with effect."—"The Best Portraits in Engraving."

34I—

Pierre Mignard (After Rigaud)

Jacobi, No. 59. Second state. With the asterisk in the lower margin. This engraving is usually considered to be Schmidt's masterpiece.

SCHONGAUER, MARTIN

Born at Colmar about 1445; died there 1499. Schongauer may be considered as the father of the German school of engraving, and although his works exhibit, at times, a certain Gothic stiffness in the drapery and the attitudes of the figures, this is more than atoned for by the sweetness of expression in the faces, and by the richness of imagination and invention displayed in many of his plates.

342—

The Nativity

Bartsch, No. 4. An unusually fine impression. In perfect condition. Extremely rare.

343—

Going to Market

Bartsch, No. 88. A brilliant, original impression. In perfect condition. This print is extremely rare, especially in such fine condition.

344—Ten Photographs and One Amand-Durand Reproduction of Engravings by Schongauer

Various subjects. Eleven pieces. One lot.

SCHULZE, CHRISTIAN GOTTFRIED

Born at Dresden in 1750; died there in 1819. A pupil of Wille.

345—

The Reading Magdalen (After Battoni)

Engraved in 1810. Lower margin torn, but neatly mended.

SEMLER, A.

A pupil of Steinla.

346—Madonna and Child, of the Dresden Gallery (After Murillo)

Fine proof before all letters. On India paper. Full margins.

SHARP, WILLIAM

Born in London in 1746; died there in 1824. A pupil of Benjamin West and of the engraver Bartolozzi.

"He ascended to the heights of art, showing a power rarely equalled; his works are constant in character and expression, with every possible excellence of execution; face, form, and drapery—all are as in nature."—Charles Sumner, "The Best Portraits in Engraving."

*** 347—The Angel Destroying the Assyrian Camp (2 Kings, xix. 35)
(After J. P. de Loutherbourg, R.A.)**

Baker, No. 1. First state (of three). Proof before all letters. Fine.

* 348—

Infant Christ (After Annibal Caracci)

Baker, No. 4. Fine impression. Full margin.

*** 349—The Virgin and the Infant Saviour (After Carlo Dolci)**

Baker, No. 5. Fine. Full margins.

* 350— **Mary Magdalen** (After Guido Reni)

Baker, No. 12. Fine impression, on India paper. Full margins.

* 351—**Diogenes in Search of an Honest Man** (After Salvator Rosa)

Baker, No. 27. Third state (of five). Very fine proof before title and before painter's name. Full margin. One of Sharp's finest plates.

* 352— **Portrait of Richard Porson** (After Hoppner)

Baker, No. 35. Proof before title, with names of the artists in traced letters only. Fine. Full margin.

* 353— **King Charles I.** (After Van Dyck)

Baker, No. 38. Fine impression, on India paper. Full margin. Van Dyck painted this picture, giving three views of King Charles' face, to assist Bernini in making his bust of the King.

* 354—**Portrait of Thomas Howard, Earl of Arundel** (After Van Dyck)

Baker, No. 39. Fine. Full margins.

Portrait of Filmer Honywood, M.P.

Baker, No. 50. Margin has been trimmed. Two pieces. One lot.

* 355— **Portrait of Thomas Paine** (After Romney)

Baker, No. 61. Open letter proof. Fine. Full margins.

SIEDENTOPF, C.

356— **Venus Sleeping** (After Titian)

Fine impression. In perfect condition. Full margins.

SIXDENIERS, ALEXANDRE VINCENT

Born in Paris in 1795; died there in 1846.

357—**Honneurs Rendus à Raphaël après sa Mort** (After Bergeret)

Fine original impression. In excellent condition.

SKELTON, WILLIAM

Born in London in 1763; died there in 1848. Pupil of James Basire and of William Sharp.

358— Portrait of David Garrick (After Pine)

Fine open letter proof, on India paper. Engraved in 1818.

SMILLIE, JAMES

Born in Edinburgh, November 23, 1807. In 1820 came to America and settled in Quebec. In 1829 he removed to New York.

359— The Voyage of Life (After Thomas Cole)

(a) Childhood

(b) Youth

(c) Manhood

(d) Old Age

Beautiful proofs, on India paper, before all letters. A set of such fine quality is very rarely to be met with. In perfect condition. Four pieces. One lot.

360— Dover Plains (After Durand)

Fine impression, on India paper. Full margins.

SMITH, ANKER

Born at London in 1759; died there in 1819. A pupil of Taylor, James Heath, and Bartolozzi.

361— Sophonisba (After Titian)

Fine impression. On India paper.

Also

Venus

Engraved by Pound. After Titian.

Raphael and His Mistress

Engraved by Delaistre. After Devéria.

Venus Reclining (After Titian)

Four pieces. One lot.

SMITH, JOHN RAPHAEL

Born in 1752; died in 1812. Eminent as a mezzotint engraver.

362—Portraits of Francesco Bartolozzi, Agostino Carlini, and G. B. Cipriani (After Giovanni Rigaud)

Engraved in 1778. A good impression. Signs of mildew in the margins.

SMITH, SAMUEL

Born at London in 1745; died there in 1808.

* 363— Niobe (After Richard Wilson)

Engraved from the painting in the Vernon Gallery. The figures were engraved by Sharp. Beautiful proof before all letters, but with Smith's name and the date 1788 lightly etched in the lower right hand corner. Fine and rare.

Also

Landscape with Waterfall (After Ruysdael)

Fair impression. Torn and mended. Two pieces.

STADLER, FRANS VON

364— La Vierge aux Anges (After Titian)

Published by the North American Bibl. Institution.

STEINLA, MORITZ

His family name was Müller, but to distinguish himself from numerous contemporary artists of this name he called himself after his birthplace, Steinla, near Hildesheim in Hanover, where he was born in 1791. He died at Dresden in 1858. A pupil of Morghen and of Longhi.

365— The Madonna of the Burgomaster Meyer (After Holbein)

Engraved in 1841. One of Steinla's best plates. Fine original impression. Full margins.

366— The Massacre of the Innocents (After Raphael)

Fine impression. In excellent condition.

STELLA, ANTOINETTE BOUZONNET

Her family name was Bouzonnet, but she is usually known as Antoinette Stella. A sister of Antoine and Claudine Bouzonnet. Born at Lyons in 1637.

"Her prints possess considerable merit. . . . Her drawing is generally correct and full of taste."

367 The Entry of the Emperor Sigismond into Mantua (After Giulio Romano)

The complete series of twenty-one plates. All in excellent condition.

STOCKS, LUMB

368— The Ten Virgins (After Lauder)

Original impression. Issued in 1846. The surface of the print has been slightly scratched in a few places. Otherwise a good impression.

STRANGE, SIR ROBERT

Born in one of the Orkney Islands in 1723; died in London in 1792.

"Strange had a style of his own—rich, soft, and peculiarly adapted to the rendering of flesh-tints. He has engraved more than fifty important plates, chiefly after the great Italian masters. All of his works are highly esteemed by connoisseurs."—"The Golden Age of Engraving."

Note.—All of the engravings by Sir Robert Strange, here catalogued, are fine impressions, in perfect condition, and with full margins as originally issued. In every case the engraved title is below. Sir Robert Strange, it is said, never printed an edition of proofs before letters. When a proof was definitely ordered from him, in advance, he printed it, but otherwise he had the title engraved in every one of his plates.

* 369— Abraham Dismissing Hagar (After Guercino)

Le Blanc, No. 1.

* 370— Esther Before Ahasuerus (After Guercino)

Le Blanc, No. 2.

* 371— Joseph and Potiphar's Wife (After Guido Reni)

Le Blanc, No. 3.

372—The Virgin Mary, Her Hands Crossed on Her Bosom (After Guido Reni)

Le Blanc, No. 4.

* 373— The Angel of the Annunciation (After Guido Reni)

Le Blanc, No. 5.

374—The Annunciation. The Angel Gabriel in the Dress of a Carmelite (After Guido Reni)

Le Blanc, No. 6.

375—Madonna of St. Jerome. "Il Giorno": "The Day" (After Correggio)

Le Blanc, No. 7. One of Strange's finest plates.

* 376— The Offspring of Love (After Guido Reni)

Le Blanc, No. 8.

* 377—"Parce Somnum Rumpere." The Infant Jesus Sleeping (After Carlo Maratti)

Le Blanc, No. 9.

* 378—The Infant Jesus as the Good Shepherd, Twisting a Crown of Thorns (After Murillo)

Le Blanc, No. 10.

* 379— Christ Appearing to His Mother (After Guercino)

Le Blanc, No. 12.

* 380— Saint Agnes (After Domenichino)

Le Blanc, No. 13.

* 381— Saint Cecilia (After Raphael)

Le Blanc, No. 14.

* 382— Saint Cecilia (After Carlo Maratti)

Le Blanc, No. 15.

* 383—Mary Magdalen, Standing, Taking the Pearls Out of Her Hair (After Guido Reni)

Le Blanc, No. 16.

- * 384— **Mary Magdalen Seated in a Grotto** (After Guido Reni)

Le Blanc, No. 17.

- * 385— **Mary Magdalen Reading** (After Correggio)

Le Blanc, No. 18.

- * 386—**Dido Stabbing Herself on the Funeral Pile** (After Guercino)

Le Blanc, No. 20. This impression is in a state undescribed by Le Blanc. It is before the words: "Ad exemplar Tabulæ, a Jo. Franc. Barbieri. . . ." etc., etc., below the quotation from the *Æneid*.

- * 387—**The Finding of Romulus and Remus** (After Pietro da Cortona)

Le Blanc, No. 21.

- * 388— **Cleopatra, Seated** (After Guido Reni)

Le Blanc, No. 22.

- * 389— **Cleopatra, Standing** (After Guido Reni)

Le Blanc, N^o. 23.

- * 390—**Caesar, Putting Away Pompeia, Receives Calpurnia as His Wife**
(After Pietro da Cortona)

Le Blanc, No. 24.

- * 391— **Belisarius** (After Salvator Rosa)

Le Blanc, No. 25.

- * 392—**Apollo Rewarding Merit and Punishing Arrogance** (After Andrea Sacchi)

Le Blanc, No. 26.

- * 393— **Venus** (After Titian)

Le Blanc, No. 27.

- * 394— **Venus Blindfolding Cupid** (After Titian)

Le Blanc, No. 28.

- * 395— **Venus and Adonis** (After Titian)

Le Blanc, No. 29.

- * 396— **Venus Attired by the Graces** (After Guido Reni)
Le Blanc, No. 30.
- * 397— **Cupid Sleeping** (After Guido Reni)
Le Blanc, No. 31.
- * 398— **Cupid Seated** (After Schidone)
Le Blanc, No. 32.
- * 399— **Cupid Standing** (After Carle Vanloo)
Le Blanc, No. 33.
- * 400— **The Judgment of Hercules** (After Nicolas Poussin)
Le Blanc, No. 34.
- * 401— **Danaë** (After Titian)
Le Blanc, No. 35.
- * 402— **Justice** (After Raphael)
Le Blanc, No. 38.
- * 403— **Meekness** (After Raphael)
Le Blanc, No. 39.
- * 404— **Liberality and Modesty** (After Guido Reni)
Le Blanc, No. 40.
- * 405— **Fortune** (After Guido Reni)
Le Blanc, No. 41.
- * 406— **The Horn Book** (After Schidone)
Le Blanc, No. 42.
- * 407— **Return from Market** (After Wouwermans)
Le Blanc, No. 43.
- 408—**King Charles I., Standing, and the Duke of Hamilton** (After Van Dyck)
Le Blanc, No. 45.
- * 409—**King Charles I., Standing, in His Royal Robes** (After Van Dyck)
Le Blanc, No. 46.

* 410—**Henrietta Maria, Queen of Charles I., with Her Two Sons** (After Van Dyck)

Le Blanc, No. 48.

* 411—**Charles, Prince of Wales; James, Duke of York; and Princess Mary, Children of King Charles I.** (After Van Dyck)

Le Blanc, No. 49.

* 412—**Apotheosis of Octavius and Alfred, Princes of England** (After Benjamin West)

Le Blanc, No. 50.

* 413— **Sappho** (After Carlo Dolci)

Le Blanc, No. 53.

* 414— **Raphael** (After Raphael)

Le Blanc, No. 54.

* 415— **"Parmigiani Amica"** (After Parmigiano)

Le Blanc, No. 55.

416— **Portrait of Sir Robert Strange** (After Greuze)

Le Blanc, No. 62.

417— **Danaë** (After Titian)

Le Blanc, No. 35. A fine impression, but trimmed to plate mark.

Liberality and Modesty (After Guido Reni)

Le Blanc, No. 40. Trimmed. The surface rubbed in several places.

Return from Market (After Wouwermans)

Le Blanc, No. 43. A fine impression, but with part of inscription in lower margin trimmed. Three pieces. One lot.

418—**Apotheosis of Octavius and Alfred, Princes of England** (After Benjamin West)

Le Blanc, No. 50. Beautiful impression. With full margins. A proof before all letters, and before the artists' names. Rare.

STUBBS, GEORGE TOWNLEY

Born in 1756; died in 1815. A son of George Stubbs, R.A. His best plates are those engraved, in mezzotint, after the paintings of his father.

419— Bulls Fighting (After George Stubbs, R.A.)

Horses Fighting (After George Stubbs, R.A.)

A pair. Fine, open letter proofs. In perfect condition. Published in 1788. Good impressions of the English mezzotints of this period are now exceedingly difficult to procure. Two pieces. One lot.

SWANEVELT, HERMAN VAN

Born at Woerden in 1620; died at Rome in 1690. He was first instructed by Gerard Dow, but later studied in Italy, after Claude Lorraine.

420— The Angel Consoling Hagar

Bartsch, No. 67. From his own design.

TARDIEU, JACQUES NICOLAS

Born at Paris in 1718; died there in 1795. A pupil of his father, Nicolas Henri Tardieu.

421— Robert Le Lorrain (After Nonnotte)

Engraved in 1749 for his reception into the Academy. In excellent condition.

TARDIEU, PIERRE ALEXANDRE

Born at Paris in 1756; died there in 1844. A pupil of his uncle, J. N. Tardieu, and more especially of J. G. Wille.

422— The Communion of Saint Jerome (After Domenichino)

Engraved in 1821. A good impression. With full margins. This is usually considered the finest of Tardieu's engravings, and good impressions are scarce.

TAVERNIER

423—

The Bath (After Blondel)

Fine proof before all letters, with the artists' names only lightly traced with the needle. In perfect condition.

Also

Daphnis et Chloé

Engraved by Gellée, after Hersent.

L'Innocence

Engraved by Bervic, after Mérimée. Three pieces. One lot.

THOMASSIN, SIMON

Born at Troyes in 1652; died at Paris in 1732.

424—

Rétablissement de la Navigation (After Le Brun)

Protection Accordée aux Beaux-Arts (After Le Brun)

And Eleven Other Pieces (after the paintings of Le Brun)

Engraved by Preisler, Aveline, and Le Clerc. Thirteen pieces. One lot.

THOMSON, J.

425—

George Washington

From the statue by Chantry. Fine impression, on India paper. Engraved in 1826.

Also

Benjamin West

Engraved by Rolls, after Lawrence.

J. C. Fremont

Abraham Lincoln

J. A. Garfield

Israel Putnam

and

John Paul Jones

Seven pieces. One lot.

TOFANELLI, ANDREA

426— *Æneas Crossing the River* (After Elisabetta Sirani)

Engraved, under the direction of Raphael Morghen, in 1807. Good original impression.

TOMBA, GIULIO

Born at Bologna in 1780. A pupil of Rosaspina.

427— *Rosaspina's Zeichnungsschule* (After Giani)

also

Les Moissonneurs

By Denzler, after L. Robert and four others. Six pieces. One lot.

TOSCHI, PAOLO

Designer and engraver. Born at Parma in 1788, where he became director of the Academy of Fine Arts, and died in 1858. A pupil of Bervic.

"The last of the great Italian engravers was Paolo Toschi, pupil of Bervic, who was himself a pupil of Wille. It remained for Toschi to discover in the lovely frescos of Correggio, at Parma, a mine of the richest ore, which his predecessors for more than three centuries had scarcely touched. The "*Madonna della Scala*," the "*Incoronata*," and the pair of groups of cherubs may be cited as examples of what Toschi has done for Correggio—and for Art."—"The Golden Age of Engraving."

CORREGGIO'S FRESCOS IN THE CAMERA DI SAN PAOLO, A
ROOM IN THE CONVENT OF BENEDICTINE NUNS IN
PARMA

428—*The Mantelpiece, Showing Diana in her Chariot, and above, Four of
the Arcades with Oval Lunettes, with Niches below*

Remarque proof before the number and before all letters. Very fine. Full margins. In the lower margin the title is written in pencil. The writing resembles that of Toschi.

429— *Diana in a Chariot, Returning from the Chase*

Signed artist's proof before the number and before letters, with only the artists' names slightly traced with the needle. Superb impression. Full margins.

430—

"Camera di S. Paolo." No. 3

Two Cupids above; below, Fortuna, with a cornucopia, a rudder, and a globe. Remarque proof before the number and before all letters. On India paper. Full margins. A magnificent impression. On the lower margin, in the handwriting of Toschi, "Prova di rimarca scelta da Paolo Toschi." Inside the plate mark is the autograph "W. C. Macready."

431—

"Camera di S. Paolo." No. 7

Two children above, one carrying a stone on his head; below, a youth, pouring a libation on the altar. Remarque proof before the number and before all letters. On India paper. Full margins. A magnificent impression. Signed "Paolo Toschi," and with the autograph "W. C. Macready."

432—

"Camera di S. Paolo." No. 11

Two children above, one holding a spear; below, a bearded man, seated in a chair. Remarque proof before the number and before all letters. On India paper. Full margins. A magnificent impression. On the lower margin, in the handwriting of Toschi, "Prova di rimarca scelta da Paolo Toschi." With the autograph "W. C. Macready."

433—

"Camera di S. Paolo." No. 16

Above, two children, one blowing a horn; below, Pan blowing a conch-shell. Remarque proof before the number and before all letters. On India paper. Full margins. A magnificent impression. Signed "Paolo Toschi," and with the autograph "W. C. Macready."

434—

"Camera di S. Paolo." No. 8

Above, two children, one carrying a mask; below, a woman seated, holding a cornucopia and a scorpion. Proof before the number and before letters, with the artists' names slightly traced with the needle. A beautiful impression. Full margins.

435—"Camera di S. Paolo." Nos. 5, 6, 7, 8, 9, 10, 10, 11, 12, 13, 14, 15, 16

Thirteen pieces. Nos. 7, 8, 9, 11, 13, 16 were engraved by Toschi. Nos. 5, 6, 10, 10, 12, 14, 15 by his pupils. All are with letters and all have the artists' names engraved in the lower margin. No. 7 is signed with Toschi's initial. No. 11 has an autograph inscription written upon it in pencil. These thirteen impressions are in perfect condition. With full margins. One lot.

436—Saint Agatha (After the fresco of Parmegiano in San Giovanni)

Proof before the number and before letters, with the artists' names slightly traced with the needle. Beautiful impression. Full margins.

437— Saint Lucia and Saint Apollonia (After Parmegiano)

Signed proof before the number and before letters. With the artists' names slightly traced with the needle. Signed "Paolo Toschi." Beautiful impression. Full margins.

438—

San Giorgio (After Parmegiano)

Lettered impression. Signed with Toschi's initial. Full margins. In perfect condition.

439—Cupola di S. Giovanni: "Secondo Gruppo di Apostoli" and "Terzo Gruppo di Apostoli"

After Correggio's frescos in the Church of San Giovanni Evangelista. Lettered impressions. Full margins. In perfect condition. Two pieces. One lot.

440— Cupola di S. Giovanni: "Gruppo di San Giovanni"

Commenced by Toschi, finished by Raimondi. Lettered impression. Upper margin slightly torn.

441—

San Giovanni Evangelista e San Agostino

San Matteo Evangelista e San Gerolamo

San Marco Evangelista e San Gregorio

San Luca Evangelista e San Ambrogio

Being "Primo," "Secondo," "Terzo," and "Quarto," "pennacchio della cupola in San Giovanni," all after Correggio's frescos. Lettered impressions. With full margins. In perfect condition. Four pieces. One lot.

442—

Madonna della Scala (After Correggio)

The fresco is now in the Gallery of the Academy at Parma. This is acknowledged to be the most beautiful of all Toschi's engravings, and is one of the few which he engraved throughout entirely with his own hand and without the aid of any of his pupils. A beautiful impression, with the artists' names only traced with the needle. In perfect condition. With full margins.

443—

The Coronation of the Virgin (After Correggio)

Remarque proof before all letters. A superb impression. With full margins.

444— The Descent from the Cross (After Daniello da Volterra)

Remarque proof. With the white square on the ladder, and before the margins of the plate were cleaned. Very fine impression, on India paper.

**445— Madonna della Scodella: Rest on the Return from Egypt
(After Correggio)**

Lettered impression. In perfect condition. Full margins.

446— La Vergine Assunta (After Correggio)

Engraved by Toschi's pupil Raimondi. Lettered impression. Fine. With full margins.

447— Joannes Evangelista (After Correggio)

This impression was given by Toschi to his friend the engraver Pietro Anderloni. It bears an autograph dedication in the handwriting of Toschi. It is with the letters. In fine condition. With full margins.

Also

SSa. Annunziata (After Correggio)

Remarque proof before all letters. On India paper. Fine. With full margins. Two pieces.

TROUVAIN, ANTOINE

Born at Montdidier in 1650; died at Paris in 1710.

448— René Antoine Houasse (After Torteбат)

Engraved in 1707 for his reception into the Academy. In excellent condition.

TURNER, CHARLES

Born at Woodstock in 1773. Died in London in 1857. In 1828 he was elected an associate member of the Royal Academy. One of the most eminent mezzotint engravers of the nineteenth century.

449—Portrait of a Lady Standing by a Vase of Flowers (After Monier)

Engraved in 1804. Very fine proof before letters. Beautiful impression. Full margins.

TURNER, J. M. W. (ENGRAVINGS AFTER)

450— The Town and Castle of Heidelberg

Engraved by Prior. Fine impression. Full margins. Excellent condition.

451— The Town and Castle of Heidelberg

Engraved by Prior. Also in fine condition.

452— **The Town and Castle of Heidelberg**

Engraved by Prior. Also in fine condition.

453— **Venice**

Engraved by Willmore.

454— **Ancient Italy**

Engraved by Willmore

455— **Cologne**

Engraved by Goodall. Fine proof before letters.

456— **Lake Nemi**

Engraved by Wallis. Fine proof before letters. On India paper.

457— **Ancient Carthage**

Engraved by Wilson.

458— **Feteham Park**

Engraved by Willmore. Fine proof before all letters. On India paper.

VAN DYCK, ANTONI

Born at Antwerp in 1599. In 1615 he entered the studio of Rubens and remained there until 1621, when he visited England, but not meeting with much encouragement returned to Antwerp in the following year. In 1630 he again visited London, and again was forced to return to Antwerp. Two years later Charles I., seeing one of Van Dyck's portraits, realized how great an artist had left his kingdom, and therefore invited him to return. For the nine years following Van Dyck was the most popular painter in England, and lived in almost royal manner until his death in 1641.

"No true critic can be indifferent to Van Dyck. He was one of the great princes of the art. . . . He had all the great qualities; he had perfect freedom and exquisite refinement. . . . His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete."—P. G. Hamerton.

459— **Portrait of Desiderius Erasmus**

Carpenter, No. 5. Wibiral, No. 5. Fourth state, after the address G. H. had been effaced from the plate. Excellent impression. In perfect condition.

"Jamais personne n'a si bien rendu le dessin précis et serré d'Holbein."—"Gazette des Beaux-Arts," 1875, p. 264.

VASI, GIUSEPPE

Born at Corleone, in Sicily, in 1710; died at Rome in 1782. His works number several hundred plates. Piranesi was his pupil.

460— Eight Engravings of Roman Scenes

All are in poor condition. All are mounted on linen. Some duplicates.

VELDE, JAN VAN DE

Born at Leyden in 1598. Died in 1679. A pupil of Moises van Uytenbroeck.

461—A Series of Twelve Landscapes, Including a Scene of Marketing

The complete set. Twelve pieces. One lot.

VENDRAMINI, GIOVANNI

Born at Roncade, near Bassano, in 1769. At the age of nineteen he came to London and studied with Bartolozzi. He died in London in 1839.

462— The Raising of Lazarus

After the painting by Sebastiano del Piombo, from a drawing furnished by Michel-Angelo. Engraved in 1828. Very fine original impression. In perfect condition. Full margins.

VERTUE, GEORGE

Born at London in 1684; died there in 1756.

Note.—All the below-catalogued portraits by Vertue are fine impressions. With full margins.

463— Portrait of Francis Beaumont

464— Portrait of Samuel Butler (After Soest)

465— Portrait of Geoffrey Chaucer

466— Portrait of Abraham Cowley (After Sir Peter Lely)

467— Portrait of John Fletcher

468— Portrait of John Gower

469—Portrait of Henry Howard, Earl of Surrey (After Hans Holbein)

470— Portrait of Ben Jonson (After Gerard Honthorst)

471— Portrait of John Milton

472— Portrait of Edmund Spenser

VILLAMENA, FRANCESCO

Born at Assisi about 1566; died at Rome in 1625. A pupil of Cornelis Cort.

473— **Les Gourmeurs, or Henri IV. Contre la Ligue**

Engraved by Villamena, in 1601, from his own design. Fine impression. In excellent condition. Rare.

VISSCHER, CORNELIS

Born at Amsterdam (or Haarlem) in 1629(?); died in 1670(?). He was a pupil of Soutman, but formed a style of his own, which, especially in portraits, is unsurpassed in boldness and picturesque effect.

474— **The Strolling Musicians (After Van Ostade)**

Smith, No. 80. Second state (of four). With the names of the artists, but before the address of Cl. de Jonghe. Fine impression. Rare.

475— **The Sleeping Cat (From Visscher's own design)**

Smith, No. 46. Good impression, but pasted down. "We turn with a peculiar liking to his less pretentious print of an old cat taking her noontday nap, while a gray old veteran of the rat-hole steals out behind her. This quaint little print has the effect of a familiar family portrait."—"The Golden Age of Engraving."

VISSCHER, JAN

Born at Amsterdam in 1636; died about 1695. A younger brother of Cornelis Visscher. Although Jan did not possess the genius of his older brother, his plates are admirably executed, and are, as a rule, finely finished.

476— **Portrait of Pieter Proëlius (After Van Noort)**

Nagler, No. 4. Second state, with the name of Nicolaus Visscher as publisher.

Also

A Beggar

Engraved by Pieter Quast.

The Ferry

Engraved by Jan Visscher, after Van Goyen. Three pieces. One lot.

VIVARES, FRANÇOIS

Born near Montpellier in 1709, and was compelled by his father, a tailor, to follow the paternal calling until he succeeded in getting to England, where he placed himself under the tuition of J. B. Chatelain. He died in London in 1782. He was a contemporary of William Woollett, and his landscape engravings are little inferior in beauty to those engraved by Woollett himself.

477— **Moonrise (After Van der Neer)**

Engraved in 1751. Good original impression. In perfect condition.

478— **The Temple of Apollo (After Claude Lorraine)**

VOLKMAR, CHARLES

479— **Old Mill on the Paint Branch, Maryland**

Original etching. Executed in 1859.

Also

Three Other Landscapes by Various Artists

Four pieces. One lot.

VOLPATO, GIOVANNI

Born at Bassano in 1738; died at Rome in 1803. A pupil of Joseph Wagner, at Venice.

480— **The Defeat of Attila (After Raphael)**

Passavant, No. 107. One of the seven plates of The Stanze in the Vatican. Margin has been trimmed.

WAGNER, FRIEDRICH

Born at Nuremberg in 1803; died at Munich in 1876.

481— **The Last Supper (After Leonardo da Vinci)**

Fine proof, with the title in traced open letters only. Slightly torn in margin on either side. A brilliant impression.

WATERLOO, ANTONI

Born about 1618, near Utrecht or Amsterdam; died at Utrecht about 1670. Though his paintings are prized, his greatest claim to consideration is as an etcher. He executed 136 of landscape subjects, after his own designs, from nature. They are etched with great spirit and freedom, in a masterly manner, and are often retouched with the graver to harmonize the lights and strengthen the shadows.

- 482— **Le Rocher Percé**
Bartsch, No. 3.
- 483— **L'Hermitage**
Bartsch, No. 4.
- 484— **Le Petit Pont du Bois Tortueux**
Bartsch, No. 6.
- 485— **Le Petit Pont du Bois Tortueux**
Bartsch, No. 6.
- 486— **Les Trois Pêcheurs à la Ligne sur le Petit Pont**
Bartsch, No. 13.
- 487— **Le Chariot sur le Chemin de Schévelingue**
Bartsch, No. 15.
- 488— **Le Cimetière au Bord de l'eau**
Bartsch, No. 22.
- 489— **Le Clocher Pointu du Village au Bord de la Mer**
Bartsch, No. 24.
- 490— **Le Vogateur Passant à Côte de Deux Grands Arbres**
Bartsch, No. 27.
- 491— **La Femme sur le Petit Pont du Bois**
Bartsch, No. 34.
- 492— **Le Troupeau de Moutons Traversant l'eau**
Bartsch, No. 35.
- 493— **Les Deux Pâtres au Pied de l'Arbre**
Bartsch, No. 37.

- 494— **L'Homme et la Femme au Pied du Chêne**
 Bartsch, No. 41.
- 495— **Le Voyageur Près du Bois**
 Bartsch, No. 53.
- 496— **L'Entrée du Bois Entourée d'une Haie**
 Bartsch, No. 55.
- 497— **L'Arbre Cru de Biais**
 Bartsch, No. 58.
- 498— **L'Homme et la Femme Près du Petit Pont**
 Bartsch, No. 59.
- 499— **L'Allée au Bois**
 Bartsch, No. 62.
- 500— **Le Porte-faix**
 Bartsch, No. 65.
- 501— **Le Chemin Près du Grand Chêne**
 Bartsch, No. 66.
- 502— **Les Deux Allées**
 Bartsch, No. 67.
- 503— **Le Village au Bord du Canal**
 Bartsch, No. 91.
- 504— **Le Village Dans la Vallée**
 Bartsch, No. 93.
- 505— **La Paysanne et la Fille sur le Petit Pont de Bois**
 Bartsch, No. 114.
- 506— **Apollon et Daphné**
 Bartsch, No. 126.

WEIROTTER, FRANZ EDMUND

Born at Innsbruck in 1730; died at Vienna in 1771.

507—

A Rocky Landscape

Has been pasted down.

WEST, BENJAMIN

Born in Chester County, Pennsylvania, in 1738; died in London in 1820. On the death of Sir Joshua Reynolds, West was elected president of the Royal Academy.

508—

Woman with Doves (After Caspar Morsch)

This etching is rare.

WILLE, JOHANN GEORG

Born near Königsberg in 1717. Established himself in Paris, where he became the founder of an important school of engravers, and died, after many vicissitudes of fortune, an old and a poor man in 1808.

"His neat and careful style was adapted to pictures of the school of Gerard Dow, as well as to elaborate portraits, and there is no engraver whose works are more eagerly sought for and more universally admired. . . . His 'Satin Gown' and 'The Travelling Musicians' are his acknowledged masterpieces, but not less worthy of praise are 'The Death of Marc Antony,' 'La Liseuse,' and 'La Dévideuse.' . . . 'The Family Concert,' and the small pair entitled 'The Good Woman of Normandy' and her 'Sister'—two 'magnificently ugly old women.'—"The Golden Age of Engraving."

509—Hagar Presented to Abraham by Sarah (After Christian Dietrich)

Le Blanc, No. 1. First state, before the arms and before all letters. Very fine and very rare.

510— The Death of Marc Antony (After Pompeo Battoni)

Le Blanc, No. 4. First state, with the arms, but before all letters. Rare. Very fine impression. Full margins.

* 511—

The Family Concert (After Schalken)

Le Blanc, No. 54. Second state. Full margins.

512— Paternal Instruction: "The Satin Gown" (After Terburg)

Le Blanc, No. 57. Third state.

* 513—

Les Bons Amis (After Adrien van Ostade)

Le Blanc, No. 56. Second state.

- * 514— **Le Jeune Joueur d'Instrument** (After Schalken)
Le Blanc, No. 57. Third state.
- * 515— **Les Soins Maternels** (After Pierre Alexandre Wille)
Le Blanc, No. 59. Fifth state.
- * 516— **Tante de Gerard Dow** (After Gerard Dow)
Le Blanc, No. 60. Fourth state. A fine impression.
- 517— **Bonne Femme de Normandie**
Sœur de la Bonne Femme de Normandie (After Pierre Alexandre Wille)
Le Blanc, Nos. 71-72. Third states. Two pieces. One lot.
- 518— **Sapeur des Gardes Suisses** (After Wille's own design)
Le Blanc, No. 86. Fourth state. Fine.
- 519—**Louis Phelypeaux, Comte de Saint Florentin** (After Jean Louis Tocqué)
Le Blanc, No. 124. Fourth state.

WOLFF, A.

- 520— **Seven Etchings of Hunting Scenes and of Animals**
also
One Etching. Scene in Italy
By C. Trippel
In paper wrapper. As issued. Eight pieces. One lot.

WOLLETT, WILLIAM

Born at Maidstone, Kent, in 1735; died at London in 1785. A pupil of John Tinney and Vivares. He formed a style of his own, successfully combining the use of aqua-fortis, the dry-point, and the burin, and produced landscape engravings of a perfection unknown before his time. His plates after Richard Wilson and Claude Lorraine have never been surpassed, and are equalled only by the superb etchings of Claude Lorraine himself.

- 521—**Portrait of King George the Third** (After the painting by Allan Ramsay)
Fagan, No. 52. A fine impression. Full margins.

522—Celadon and Amelia (After the painting by Richard Wilson)

Fagan, No. 57. Very fine impression of this beautiful plate.

523— The Fishery (After the painting by Richard Wright)

Fagan, No. 61. A good original impression. Engraved in 1764.

524—The Apple Gatherers (After the painting by George Smith, of Chichester)

Fagan, No. 62. A good impression. No margins. Mounted on a card.

525—Ceyx and Alcyone (After the painting by Richard Wilson)

Fagan, No. 65. Third state (of seven). Proof *before* the first published state, before *all letters*, and *before the artists' names*. A superb impression. Full margins. *Extremely rare*.

526— Death of Meleager (After the painting by Richard Wilson)

Fagan, No. 103. Fourth state (of eight). Proof *before* the first published state, with the artists' names in traced letters only. A superb impression. Full margins. Rare and very fine.

527—Jacob and Laban. "Il Ponte" (After the painting by Claude Lorraine)

Fagan, No. 116. *First* state (of six). *The etching*. Very fine and exceedingly rare. Beautiful impression. A slight water stain in the lower left-hand corner. An impression in this state, and of such fine quality, has rarely been offered for sale in America.

528—Dido and Æneas (After the painting by Thomas Jones and J. Hamilton Mortimer)

Fagan, No. 117. Second state (of five). With the crests of the waves, and the high lights on the horses, white. Before the border of the plate was cleaned. Beautiful impression. Very rare in this state.

WORLIDGE, THOMAS

Born at Peterborough, in Northamptonshire, in 1700; died at Hammersmith in 1766. A pupil of Grimaldi and L. Boitard. His etchings are in the manner of Rembrandt.

529— Two Portraits of Men with Fur Caps

530— Portrait of a Young Man with a Flat Cap

Portrait of a Man with a Square Beard

And seven other pieces. One lot.

ETCHINGS BY MODERN MASTERS

ABBEMA, W.

531—

The River Bed

The House in the Wood (After C. F. Lessing).

Two pieces. One lot.

APPIAN, ADOLPH

Born at Lyons in 1819. A pupil, in painting, of Corot and Daubigny.

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them."—P. G. Hamerton.

532—

An Open Stream

"This is one of the most masterly of Appian's etchings. . . . The sky and distance are delightful in quality."—P. G. Hamerton.

Proof on Japanese paper. Fine.

533—

The Lake in the Woods

Proof on India paper.

BELLOWS, A. F.

534—

The Millstream

Etched by Bellows, after his own painting. Signed artist's proof.

BODMER, K.

535—

Six Etchings of Various Animals

All good impressions. Mounted on heavy cards. Six pieces. One lot.

CALAME, ALEXANDRE

Born at Vevay, Switzerland, in 1810; died at Mentone, in 1864.

536—

Solitude

Etched after his own painting.

537—

The Torrent

Etched after his own painting.

538—

An Alpine Torrent

The Bathers

Etched from his own paintings. Proofs on India paper. Two pieces. One lot.

CARMENCKE, JOHANN HERMANN

Born at Hamburg in 1810; died at New York in 1867. He etched thirty-five plates. All are carefully and neatly executed.

539—

The Mill

Eight impressions of this subject. One lot.

540—

The Lake

Ten impressions. One lot.

541—

The Huntsman

Four impressions. One lot.

542—

The Great Oak

Five impressions. One lot.

543—

Interior of the Rochsburg, Saxony

Twenty-four impressions. One lot.

CHAMPOLLION, E.

544—

Choosing the Model (After Fortuny)

Fine proof on Japanese paper. The artists' names lightly traced with the needle.

"*Le Choix du Modèle*, une des plus chatoyantes estampes gravées par Champollion, et dont les épreuves avant la lettre, aujourd'hui épuisées, sont très désirées par les collectionneurs, qui en offrent 150 ou 200 fr."—Henri Beraldi, "*Les Graveurs du XIX^e Siècle*."

COROT, JEAN BAPTISTE CAMILLE

Born at Paris in 1796 ; died there in 1875.

"The few etchings of Corot have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poets."—P. G. Hamerton.

545—

Environs de Rome

Proof on Japanese paper.

CRUIKSHANK, GEORGE

Born at London in 1792 ; died there in 1878.

"This artist is a personage of exceptional endowments. His invention is vivid, and his power of drawing the figures invented is singularly sprightly and precise."—P. G. Hamerton.

546—

The Signs of the Zodiac

Twelve humorous etchings. Excellent impressions. In paper wrapper. One lot.

EVERSHED

547—

The Village Street

Proof on Japanese paper.

548—

A River Bank

Proof on India paper.

FORTUNY, MARIANO

Born at Reus, in Spain, in 1838 ; died at Rome in 1874.

"Ces eaux-fortes, d'un travail très égratigné et grignoté, sont d'un aspect très original et du plus grand intérêt."—Henri Beraldi, "*Les Graveurs du XIX^e Siècle*."

Good impressions of Fortuny's etchings are rare. Of his twenty-nine etchings, *nineteen* are included in the present collection.

549—

Kabyle Mort

Beraldi, No. 2. Fine impression on Holland paper. Full margins.

550—

Sérénade

Beraldi, No. 10.

Note.—This, like all the seventeen etchings by Fortuny catalogued below, is a fine impression, on India paper, with full margins, in perfect condition.

551—

Amateur de Jardin

Beraldi, No. 11.

552—

Croquis

Beraldi, No. 12.

553—

Un Pouilleux

Beraldi, No. 13.

554—

Une Rue de Séville

Beraldi, No. 14.

555—

Muletier

Beraldi, No. 15.

556—

Anachorète

Beraldi, No. 16.

557—

Tanger. Arabes Assis

Beraldi, No. 17.

558—

Deux Cardinaux

Beraldi, No. 18.

559—

Marocain Assis

Beraldi, No. 19.

560—

Cheval du Maroc

Beraldi, No. 20.

561—

Église St. Joseph à Madrid

Beraldi, No. 21.

562—

Marechal-ferrant au Maroc

Beraldi, No. 22.

563—

Meditation

Beraldi, No. 23.

564—

Diplomate

Beraldi, No. 24.

565—

Portrait du peintre Zamacoïs

Beraldi, No. 25.

566—

Sujet Sans Titre

Beraldi, No. 26.

567—

Homme se Roulant à Terre

Beraldi, No. 27.

GAUCHEREL, LÉON

"All M. Gaucherel's etchings are distinguished by great clearness and knowledge."—P. G. Hamerton.

568—

The Avenue, Middleharnis (After Hobbema)

"A most successful rendering of the curiously clear, quaint, and stiff landscape of Hobbema."—P. G. Hamerton.

Proof on Japanese paper.

Also

The Farm by the River

By Haseltine

"Ring Out, Wild Bells"

Proofs on Japanese paper. Three pieces. One lot.

HADEN, SIR FRANCIS SEYMOUR

Born in London, September 16, 1818. The greatest etcher of landscape of this (or perhaps any) century.

"An artist of rare endowment and consummate skill. . . . He is a master of foliage; he has drawn trees magnificently, both as to wood and leaves. There is no better stem or branch drawing than his in all contemporary art."—P. G. Hamerton.

569—

Out of Study Window

Drake, No. 17. First state. Signed artist's proof on Japanese paper.

"With the single exception of Whistler, there is not another etcher in England who would not have killed this sky in trying to finish it."—P. G. Hamerton.

570—

Out of Study Window

Drake, No. 17. First state. Signed artist's proof on *vellum*. Rare.

571—

On the Test

Drake, No. 19. First state. Fine impression on Japanese paper. Unsigned. The artist writes of this plate: "The Test (in Hampshire) is a famous trout stream."

572—

Kidwelly Town

Drake, No. 22. First state. Signed artist's proof on *vellum*. Fine and rare.

573—

Kidwelly Castle

Drake, No. 23. First state. Signed artist's proof on Japanese paper.

574—

Amsterdam

Drake, No. 36. Trial proof A. In the handwriting of the artist, "fragment only." Signed artist's proof on Japanese paper. Rare.

"Two or three proofs only were taken, and the plate was divided into Nos. 37 and 38, the other three sketches being destroyed."—Drake.

575—

Near the Grand Chartreuse (After Turner)

Drake, No. 49. First state. Signed artist's proof on Whatman paper. This plate was etched as a preparation for mezzotint, but with the exception of the rock and the two trees in the foreground, no mezzotint work was done upon it.

576—

The Fisherman

Drake, No. 61. Trial proof A. Signed artist's proof on Holland paper. In the handwriting of the artist "A Fisherman, Maple Durham," and "A Delâtre—S. Haden."

577—

Penton Hook

Drake, No. 62. Trial proof B. Signed artist's proof on Japanese paper. Rare and fine.

578—

The Lover's Walk

Drake, No. 63. First state. Signed artist's proof. A fine impression, rich in dry-point work.

579—

Puff. A Dog Asleep on a Chair

Drake, No. 94. First state. Signed artist's proof. The dog belonged to Mr. Charles A. Cole.

580—

Twickenham Church

Drake, No. 95. First state. A fine impression. Unsigned.

581—

Yacht Tavern, Erith

Drake, No. 101. Trial proof A. Signed artist's proof on heavy Japanese paper. A beautiful impression of this rare print.

582—

Firs. A Study

Drake, No. 113. First state. Signed artist's proof.

583—

The Three Sisters

Drake, No. 116. First state. Signed artist's proof on Whatman paper. Rare and fine.

584—

The Turkish Bath, with Two Figures

Drake, No. 118. First state. Signed artist's proof.

585—

Opposite the Inn, Purfleet

Drake, No. 122. First state. Signed artist's proof on Whatman paper. Of this plate the artist writes: "A very fair rendering of the Thames below London."

586—

The Breaking up of the "Agamemnon"

Drake, No. 128. Trial proof between B and C. Undescribed by Drake. Signed artist's proof. On the lower margin, in the handwriting of the artist: "Trial proof. Very rare. Cathedral in background, before much work in sky, and before extra balk of timber." This is, most probably, an unique impression of this magnificent etching.

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—P. G. Hamerton.

Also, counterfeit of the above, etched by Barry. Two pieces in all.

587—

Sawley Abbey

Drake, No. 131. Second state. With a sheep and a lamb in the foreground to the right. Undescribed by Drake. Signed artist's proof. In the handwriting of the artist, "131, undescribed, 2d st."

588—

Scotch Firs—Inveroran

Drake, No. 133. First state. Signed artist's proof on Whatman paper.

589—

Calais Pier (After Turner)

Drake, No. 140. Trial proof C. From a portion of the plate, the foreground embossed in white from the uninked etched lines. Signed artist's proof.

590—

Hand Painting

Drake, No. 142. Trial proof A. Marked by the artist, "fragm^t only."

591—

Hands Dry-Pointing

Drake, No. 143. Trial proof B. Signed artist's proof. A rich impression.

592—

The Keep

Drake, No. 151. Signed artist's proof. In the handwriting of the artist, "151, undescribed st."

593—

The Sluice

Drake, No. 152. First state. Signed artist's proof. Very rich in dry-point work.

594—

The Cabin

Drake, No. 153. State undescribed by Drake. The two figures, near the root of the tree, are absent. Signed artist's proof. Fine.

595—

Newton Manor

Drake, No. 157. Undescribed state, with deer. Signed artist's proof. In the handwriting of the artist, "157, undescribed."

596—

Wareham Bridge

Drake, No. 159. Undescribed trial proof, before the additional dark work on the houses. Rare and very fine. The artist considers this to be one of his best plates. Signed artist's proof.

597—

A Backwater

Drake, No. 161. Trial proof, before the S in Seymour was changed, before additional lines above the signature, and before the trees were added in the distance. Undescribed by Drake. Signed artist's proof. Marked "trial" in the handwriting of the artist.

598—

A Backwater

Drake, No. 161. First state. Signed artist's proof. Unusually rich in dry point work.

599—

A Backwater

Drake, No. 161. Second state. Undescribed by Drake. With five ducks on the bank to the right. Signed artist's proof. In the handwriting of the artist, "with 5 duck."

600—

The Two Cows

Drake, No. 163. Trial proof B. Signed artist's proof. Rare and fine.

601—

The Two Cows

Drake, No. 163. State undescribed by Drake. With a *third* cow in the foreground to the right, and both cows, in the middle distance, shaded. Signed artist's proof. In the handwriting of the artist, "163, not described—1st st."

602—

The Willows

Drake, No. 164. Trial proof A. Signed artist's proof.

603—

Dusty Millers

Drake, No. 165. Trial proof A, before the man getting over the stile. Signed artist's proof on Japanese paper. In the handwriting of the artist, "165. Trial. Jan 6 1878."

604—

The Amstel

Drake, No. 177. Trial proof, undescribed by Drake. Before the words "Royal Institution, March 29, 1879, Seymour Haden." Signed artist's proof. Rare in this state. Etched on zinc.

605—

Windsor

Drake, No. 183. First state, before the bushes, in front of the boys, were removed. Signed artist's proof. It is rare, as but twenty-five proofs in this State were printed.

Also

Counterproof of a Portion of an Undescribed Trial Proof of "Windsor"

Signed proof. In the corner, in the handwriting of the artist, "183 Rev. Trial." Two pieces in all.

606—

Greenwich

Drake, No. 184. Second state. Signed artist's proof. Fine.

607—

Breaking Up of the "Agamemnon"

Drake (supplement), No. 188. Signed artist's proof. In the handwriting of the artist, "not published or described." This is an impression of the *etching* only, before the plate was mezzotinted, and is very rare.

608—

A Lancashire River

Drake (supplement) No. 191. Very fine proof, with the following inscription in the handwriting of the artist: "To Dr. Charles E. West, in pleasant remembrance of 1883. F. Seymour Haden."

This is one of the artist's favorite plates, and is one of his best.

609—

Encombe Woods

Drake (supplement), No. 192. Signed artist's proof. In the handwriting of the artist: "Unpublished, not in Drake. July 1, 1882."

610—

The Four Cows

Drake (supplement), No. 197. Trial proof A. Signed artist's proof. In the handwriting of the artist: "trial (a)."

611—

ÉTUDES À L'EAU-FORTE

PAR FRANCIS SEYMOUR HADEN

NOTICE ET DESCRIPTIONS PAR PHILIPPE BURTY (1866)

A complete set of this superb series, as issued, in a half-morocco portfolio, lettered. Only one hundred and eighty sets were issued, and the majority of these have been, long since, broken up, and the proofs disposed of singly.

Philip Gilbert Hamerton, writing of these etchings, says: "No issue of etchings ever had such rapid and complete success. The reviews of them were very numerous; all the London papers noticed them, and every review was in a strain of almost unmixed eulogy. The subscription list was rapidly filled, though the price went beyond even English custom, and in a few weeks one of the busiest surgeons in London found himself one of the most celebrated artists."

With the exception of the head- and tail-pieces, each proof bears the signature of Seymour Haden. Upon the fly-leaf, in the handwriting of the artist: "Charles E. West, Esq, M.D., LL.D., &c., &c. F. Seymour Haden."

The set comprises the following etchings:

Hands Etching (on Title-page).

Kidwelly Castle (Head-piece to the Introduction).

The Holly Field (Tail-piece to the Introduction).

The Little Calais Pier (Head-piece to the Catalogue).

View of the Port of Amsterdam (Tail-piece to the Catalogue).

Out of Study Window.

Battersea Reach.

KENSINGTON GARDENS. The small plate.

The Towing Path.

SUNSET ON THE THAMES.

Fulham.

Shepperton.

WHISTLER'S HOUSE, OLD CHELSEA.

Kew Railway Extension.

EARLY MORNING IN RICHMOND PARK.

Thames-Side at Kew.
 Egham.
 Egham Lock.
 Brentford Ferry.
 A SUNSET IN TIPPERARY.
 The Tevy at Cardigan.
 Kilgaren Castle.
 House of Benjamin Davis, Smith.
 Kenarth, South Wales.
 Newcastle in Emlyn.
 SHERE MILL POND.
 Evening.
 Kidwelly Town.
 Mytton Hall, Lancashire
 Thomas Haden. After Wright of Derby.

No set of etchings ever issued contains so many masterpieces as does the "Études à l'eau-forte," and it is very unlikely that an unbroken set of such fine quality will be offered for sale for many years to come. *To be sold as a set.*

HAMERTON, PHILIP GILBERT

612—

The House by the Lake

Original etching. Proof on Japanese paper.

THIRD EVENING'S SALE

Wednesday, March 27th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 7.30 O'CLOCK

HUGO, VICTOR

613—

L'Éclair

Etched in 1868. Proof on Holland paper.

JACQUE, CHARLES

Born at Paris in 1813.

"He will certainly be remembered as one of the master etchers of our time. . . . No man ever drew poultry better. His deep and sincere love of simple country-life gives a great charm to many of his etchings, and is entirely conveyed to the spectator."—P. G. Hamerton.

614—

Collection Published in 1864

Guiffrey, Nos. 177–201, inclusive. Twenty-five plates on 24 sheets. The complete set. Large paper, Holland. *Very fine*. In portfolio as issued. This set contains, together with that issued in 1865, some of Jacque's most admired plates. To be sold as a set.

615—

Collection Published in 1865

Guiffrey, Nos. 202–212, inclusive ; together with Guiffrey *supplement*, Nos. 213, 214, 215. Fourteen plates in all. On India paper. *Very fine* set. In a portfolio. To be sold as a set.

616—

Eaux-Fortes Anciennes

First series. Complete set, Nos. 1 to 24. Fine, on large paper. In a portfolio. *Rare*. Twenty-four pieces. To be sold as a set.

617—

Eaux-Fortes Anciennes

Second series. Complete set, numbers 25 to 48. Fine, on large paper. In a portfolio. Rare. Twenty-four pieces. To be sold *as a set*.

JACQUEMART, JULES

Born at Paris in 1837 ; died at Paris in 1880.

618—Etchings of Pictures in the Metropolitan Museum, New York.

Ten etchings from pictures, and an original etched title-page. Eleven pieces. A beautiful set, as issued. Paper wrappers. In a half-morocco folio.

The marvellous facility with which Jacquemart has interpreted the works of masters so entirely different in style, must always remain a matter for study and wonder. The subjects are as follows :

1. The Sorceress. After Frans Hals.
2. A Young Girl. After Greuze.
3. Repose. After Berghem.
4. The Moerdyck. After Van Goyen.
5. Saint John Visiting the Infant Jesus. After Jordaens.
6. Portrait of Jacob Van Veen. After Heemskerck.
7. Interior of a Dutch Cottage. After Kalf.
8. Portrait of a Young Woman. After Cranach.
9. A Dutch Burgomaster. After Van der Helst.
10. A Young Dutch Gentleman. After De Vries.

All are proofs on hand-made paper. All are very fine impressions. To be sold as a set.

JONGKIND, JOHANN BARTHOLD

Born at Lothrop, in Holland, in 1819. A pupil of Isabey.

"Jongkind is invaluable to the student of etching as an example of simple line work pushed to its utmost extreme. . . . Rude as this sketching looks, and imperfect in many respects as it really is, the qualities that belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind."—P. G. Hamerton.

619—

The Town of Maaslins, Holland

"The strange interest of the skating figures in this composition . . . gives us the notion of *skating* far better than more elaborately drawn figures would do."—P. G. Hamerton.

Fine proof on Japanese paper.

620—

Canal near Rotterdam—Winter

Fine proof on Japanese paper.

KINGSLEY, ELBRIDGE

One of the foremost wood-engravers of the American School.

621—

The Wreck

Wood-engraving, from his own design. Fine proof on India paper.

Also

Landscape with a River

Proof on India paper. Two pieces. One lot.

LALANNE, MAXIME

Born at Bordeaux in 1827; died in 1886. A pupil of Gigoux. One of the founders of the *Société des Aqua-Fortistes*. In 1875 he was made a Chevalier of the Legion of Honor. From the King of Portugal Lalanne received the Order of Christ, he being the first etcher so honored.

"No one ever etched so gracefully as Maxime Lalanne. . . . He is also essentially a *true* etcher; he knows the use of the free line, and boldly employs it on due occasion."—P. G. Hamerton.

622—

Rochers à Granville

Beautiful proof, on Japanese paper, before the plate was cut, and the lower, blank margin reduced in size. *Unique*. This etching was shown, with others, at the Salon in 1874, and won a medal for Lalanne.

LALAUZE, ADOLPH

"One of the most skilful original etchers in the modern French School."—P. G. Hamerton.

623—

La Diseuse de Bonne Aventure (After Willems)

and

Ten Other Etchings

By Gaujean, Flameng, Jacquemart, Koepping, and others, after various painters. Eleven pieces, as published in *L'Art*. One lot.

MÉRYON, CHARLES

Born at Paris in 1821; died at Charenton in 1868. The years from 1842 to 1846 were spent in a voyage of circumnavigation, and at this time he made those drawings of New Zealand subjects which, upon his return to Paris, he etched. In 1850 he took chambers in the Rue St. Etienne du Mont, and in the next four years produced the great work of his life—*Eaux Fortes sur Paris*. Though these masterly etchings were appreciated by a few enlightened connoisseurs, the general public would have

none of them, the publishers refused them, and the artist, driven mad by want, neglect, and disappointment, ended his days in the insane asylum at Charenton.

"Méryon was one of the greatest and most original artists who have appeared in Europe. He is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live for ever."—P. G. Hamerton.

624— L'Abside de Notre Dame de Paris

Burty, No. 52. Wedmore, No. 22. Fine impression, on India paper. Full margins.

"This view of Notre Dame is strikingly majestic. The Cathedral . . . appears to have exercised a great influence over Méryon's dreamy spirit, and to it we owe his loveliest plate."—Philippe Burty.

PARK.

625— The Romantic House (After Constable)

The Cornfield (After Constable)

also

Schwabel Weiss

(By Backer)

Proofs before letters, on Japanese paper. Three pieces. One lot.

PLATT, CHARLES A.

"In the great *art of omitting*, Mr. Platt is, in truth, accomplished, and this is what gives his prints their simplicity, their harmony, their breadth and unity of effect."—*American Etchers*, by Mrs. Schuyler van Rensselaer.

626— The Market Slip, St. John, N. B., at Ebb Tide

Signed artist's proof, on Japanese paper. This is, without question, one of the artist's finest plates, and one of the best etchings ever produced in America.

UNGER, WILLIAM

"It is difficult, in an age which has produced half a dozen artist engravers of the very highest rank, to say which of them is king; but if any critic were to give the supreme station to Unger he might maintain his decision by the argument that this artist has etched more plates of uniform good quality than any one else."—P. G. Hamerton.

627—Queen Catarina Cornaro Honored by the Venetians (After Hans Makart)

Fine proof, before all letters, on India paper.

Also

A Presentation to Marie de Medici (After Rubens)

Fine proof, before all letters, on India paper. Two pieces. One lot.

**628—Radirungen Nach Frans Hals, von Prof. William Unger.
Mit Text von Dr. C. Vosmaer. (Leiden, 1873.)**

Ten plates. All proofs on India paper. A beautiful set, in perfect condition, with the original paper wrappers as issued. In a cardboard folio. Fine. To be sold as a set.

WALTNER, CHARLES

One of the foremost "reproductive etchers" of the nineteenth century.

629—
Repose (After Louis Leloir)
A Burgomaster (After Jordaens)
The China Vase (After Fortuny)

Fine proofs on Japanese paper. Three pieces. One lot.

WHISTLER, J. McNEILL

"In individuality, in sentiment, and in the free, frank, artistic, and 'telling' use of the line, he has no superior among the moderns and few equals in any age. His work is, at times, extremely strong and always supremely delicate, and wonderfully vital and original."—*American Etchers*, Mrs. Schuyler van Rensselaer.

630—
The Lime Burner

Wedmore, No. 44. Fine impression, with full margins. One of the sixteen "Thames Etchings," and one of the best. Rare.

631—
Becquet. "The Fiddler"

Wedmore, No. 48. Very clear impression on heavy Japanese paper. One of the "Thames Etchings." Competent critics have pronounced this magnificent plate "worthy of Rembrandt himself." Further than this praise cannot go. Rare.

632—
Annie Haden, Standing

Wedmore, No. 57. A fine impression of this very rare dry point.

WILKIE, SIR DAVID

Born in 1785; died in 1841.

"The characteristics of Wilkie's best plates are good composition and happy selection of line."—P. G. Hamerton.

**633—A Dutch Interior: Lady seated in an Armchair, a Child
Playing with her Cap**

A beautiful impression, on India paper. Full margins.

**634—Exterior of a Cottage: In the Manner of Adrian Van Ostade
and**

The Reading of the Will

Beautiful impressions on India paper. The two plates printed upon one sheet. Two pieces. One lot.

635—

Gentleman at his Desk

A superb impression. Very rich in dry-point work. On India paper. Full margins. Of this plate, Hamerton writes: "It is equal to the best work of the old masters."

636—Benvenuto Cellini presenting, for the approval of Pope Paul III., a Silver Censer of his own Manufacture

A magnificent impression, on India paper.

"One of the finest etchings ever produced in England."—P. G. Hamerton.

637—

(a) A Lady at a Window, reading a Letter

(b) A Group of Three Boys, with a Dog

(c) Boys, a Girl, and a Dog

Very fine impressions. The three plates printed upon one sheet, which has not been cut. Of "Boys, a Girl, and a Dog" Hamerton writes: "A graceful little subject. . . . The execution is very spirited and light." Three pieces. One lot.

YALE, LEROY MILTON

"One of the most earnest founders and fosterers of the New York Etching Club."

638—

The Deer Island Bridge, Newburyport

Signed artist's proof, on Japanese paper.

639—

Naboth's Vineyard

Signed artist's proof, on Japanese paper.

640— The Cottage of the Gentleman that Pays the Rent

Signed artist's proof, on Japanese paper.

641—

The Wayside Poplars

Signed artist's proof, on Japanese paper.

COLLECTIONS OF ETCHINGS BY MODERN MASTERS

642 Original Etchings by American Artists.

Cassell & Co., 1883. Number 7 of an Edition de Luxe limited to 203 copies. With an introduction by S. R. Koehler. Twenty proof etchings printed on India or Japan paper. As issued. In perfect condition. In a box.

643 Twenty American Etchings.

Signed artist's proofs, on Japan paper, of etchings by Henry Farrer, T. W. Wood, Stephen Parrish, Thomas Moran, Joseph Pennell, F. S. Church, etc., etc.

This set contains the same etchings as "Original Etchings by American Artists," but here in a portfolio instead of bound in book form, without an introduction, and all signed proofs.

EAUX-FORTES MODERNES

Œuvres Inédites et Originales. Société des Aqua-Fortistes. A. Cadart & Luquet, Paris.

644 First Volume, 1863.

Introduction by Théophile Gautier. Frontispiece by Jules Jacquemart. Fifty-nine etchings (there should be sixty) by various masters. In a portfolio, as issued. This set lacks plate 17: "Queyroy. Menhirs de Meneck." Otherwise complete. All are fine impressions. With one exception, proofs before all letters, and all are in fine condition.

645 Second Volume, 1864.

Introduction by Jules Janin. Frontispiece by Jules Laurens. Sixty etchings by various masters. The complete set, as issued. In a portfolio. All fine impressions, in perfect condition. Proofs before letters.

646 Third Volume, 1865.

Introduction by W. Bürger. Frontispiece by Bracquemond. Sixty etchings by various masters. The complete set, as issued. In a portfolio. All fine impressions, in perfect condition. Proofs before letters.

647 Fourth Volume, 1866.

Introduction by Castagnary. Frontispiece by F. Roybet. Sixty etchings by various masters. The complete set, as issued. In a portfolio. All fine impressions, in perfect condition. Proofs before letters.

648 Fifth Volume, 1867.

Introduction by Montrosier. Frontispiece by E. Dufeu. Sixty etchings by various masters. The complete set, as issued. In a portfolio. All fine impressions, in perfect condition. Proofs before letters.

L'ILLUSTRATION NOUVELLE

Par une Société de Peintre-Graveurs a l'Eau-forte. Cadart et Luce, Paris, 1871.

649 Third Volume, 1871.

Frontispiece by E. Chiffart.

Forty-seven etchings by various masters. The complete set, as issued. All good impressions, with letters.

Also duplicate of Plate 114, "Coindre. Eglise à Marast."

650 Les Rembrandt de l'Ermitage Impérial de Saint-Pétersbourg.

Quarante planches gravées a l'eau-forte par N. Massaloff. W. Drugulin, Leipzig, 1872.

One of an edition of two hundred copies. Forty plates. Artist's proofs on India paper. The complete set, as issued. In a portfolio.

651 Traité de la Graveur a l'Eau-forte.

Le Portefeuille. Société des Beaux-Arts.

Fifteen etchings by various masters. All are remarque proofs on Japan paper. Half morocco portfolio; silk ties.

This important collection contains several plates of world-wide fame, among them "The Choosing of the Model," etched by Champollion after the painting by Fortuny.

652 L'Eau-forte.

Parts 1 to 20, lacking parts 3 and 15. Eighteen numbers in all. In excellent condition, as issued.

653 Remarque Proof Etchings.

Paris. Société des Beaux-Arts.

Twenty-five remarque proofs on Japan paper. In a portfolio, as issued. All are fine impressions, in perfect condition.

BOUND VOLUMES

654 Compositions from Shelley's "Prometheus Unbound."

Twelve engravings in outline by Sir J. Noel Paton. W. P. Nimmo, London, 1877. Cloth.

655 A Series of Wood Engravings from the Frescoes of Giotto.

Illustrating the lives of the Virgin and our Saviour, accompanied by an explanatory notice by John Ruskin. Arundel Society, 1860.

656 An Analysis of the Picture of the Transfiguration of Raffaello Sanzio D'Urbino.

Illustrated by seventeen heads traced from the picture, and finished of the same size by Mons. J. Gaubaud. Robert Bowyer, London, 1817.

657 Fifty-two Engravings.

By various masters, of the Loggi of Raphael in the Vatican. Montagnani, Rome, 1789. Half morocco.

658 A Series of Fac-similes of Original Drawings by M. Angelo Buonarroti.

Selected from the matchless collection formed by Sir Thomas Lawrence. S. & A. Woodburn, London, 1853.

659 Antichita Romane.

One hundred plates, etched by Luigi Rossini. Rome, 1823. Bound in half leather. Book-plate of Wm. Romilly.

660 Imitations of Original Drawings by Hans Holbein.

In the collection of his Majesty. Illustrious Persons of the Court of Henry VIII., with biographical tracts. Published by John Chamberlaine, London, 1792. Engraved by Bartolozzi. Printed in colors. All fine impressions. Handsomely bound in half morocco, gilt edges. So fine a collection in such excellent condition is rarely met with.

“ It was during his enforced exile from Basle that Holbein, partaking of the kindly hospitality of Sir Thomas More at Chelsea, worked industriously at the production of these portraits, which, as a series, surpass any ever published, both as regards their historic interest and as works of art. They were drawn on tinted paper, with colored chalks, and there is no necessity to advertise these engravings as worthy the originals, beyond a reference to the engraver's name. No eminent person of the period escaped his pencil, and there was only one sketch he took back to Basle—that of his unfortunate host's family; and this was for Erasmus, who recommended him to the Chancellor.”

PHOTOGRAPHS

AMERICAN VIEWS

- 661 **Two views** of Niagara in winter.
One view, Old Faithful Geyser, Yellowstone Park.
Three pieces, one lot.
- 662 **One view**, Gunnison River, Colorado.
One view, Lake San Cristoval; and three other pieces.
Five pieces, one lot.

ENGLISH VIEWS

- 663 **Fifty-four views** of English cathedrals and abbeys. Salisbury, Ely, Wells, Gloucester, Winchester, etc. Size of photographs, 6 x 8 inches, mounted on cards 12 x 15 inches. Also two cabinet-size views. Fifty-six pieces, one lot.

FRENCH VIEWS

- 664 **Twenty photographs** of various cathedrals. Bourges, six; Arles, two; Amiens, one; Tarascon, one; Auxerre, one, etc. One lot.

GRECIAN VIEWS

- 665 **Six views, various**, of Athens. Also Ten Details of Sculpture (unknown). Sixteen pieces, one lot.

ITALIAN VIEWS

- 666 **Five views** of Villa Pallavicini, Genoa, and thrée views of Genoa.
Eight pieces, one lot.
- 667 **Eight views** of Rome. The Vatican, Forum, Coliseum, etc.
- 668 **Four views** of Florence, five of Venice, one each of Pisa, Pompeii, and Pæstum. Twelve pieces, one lot.

VIEWS OF INDIA

- 669 **Four** of the Taj Agra, and one of the Cashmere Gate, Delhi. Five pieces, one lot.

JAPANESE VIEWS

- 670 The Great Buddha, Daibootz; the Island of Inosima, Yokohama; Grand Temple of Kamakura. Four pieces, one lot.
- 671 Twenty-three views of various Japanese temples and landscapes. Size, $10\frac{1}{2} \times 8$ inches, mounted on boards 18×15 inches.
- 672 Sixty views of Japanese temples, cities, villages, and landscapes. Size, $11\frac{1}{2} \times 9$ inches, mounted on boards $19 \times 21\frac{1}{2}$ inches. In a portfolio. A splendid collection for a museum or library.

SCOTCH VIEWS

- 673 Eight views of Balmoral Castle and grounds (the Scotch residence of the late Queen Victoria). These photographs were taken by J. Taylor and J. L. Cowan. Five sets only were printed.

SWISS VIEWS

- 674 One view each of Grindewald, La Mer de Glace, Le Matterhorn. Three pieces, one lot.

SPANISH VIEWS

- 675 Fourteen views of Seville, the Alcazar, Seville Cathedral, etc.
- 676 Ten views of the Alhambra.
- 677 Three views of Burgos Cathedral.
One, mosque in Cordova.
One, west door of Cathedral, Salamanca.
Five pieces, one lot.

VARIOUS OTHER PHOTOGRAPHS

- 678 Sunset, The Sky with Fleecy Clouds is Veiled, Gathering Vraic, Hudson River, Rainbow Falls, N. Y. Five pieces, one lot.
- 679 Ten photographs, religious subjects, after Bellini, Guido Reni, Raphael, and others.

- 680 **Five photographs**, after paintings by Da Vinci, Kaulbach, Piloty, and others.
- 681 **Four photographs**, various.
- 682 **Ten photographs**, various.
- 683 **Three photographs**, American portraits.
- 684 **Forty-one photographs** of Egyptian antiquities in the British Museum. Size, $7\frac{1}{4} \times 10\frac{1}{2}$ inches, mounted on boards 14 x 18 inches. In a portfolio.
- 685 **Sixty photographs** of Egyptian antiquities in the British Museum. Of the same size and mounted in the same manner as the preceding lot.
- 686 **Five views** at Thebes, two views of Pyramids, and five photographs after statues in the Vatican. Twelve pieces, one lot.

PHOTOGRAPHS AFTER BAS-RELIEFS

- 687 **Hercules and Omphale**, after P. Julien; **Cupid and Psyche**, and **Cupid and Bacchus**. Four pieces, one lot.
- 688 **Spring**, two pieces.
Winter, two pieces.
 Four pieces, one lot.
- 689 **Autumn** (Cupids with fruit). Four pieces, one lot.
- 690 **The Seasons**, by Domouchi. Four pieces, one lot.
- 691 **The Descent from the Cross**. From an ivory bas-relief in the Vatican. Three pieces, one lot.
- 692 **Charity**, by Gadore.
Faith and Hope, by Gadore.
A Nest of Cupids.
 Four pieces, one lot.
- 693 **Three Allegorical Groups**, by Prou. Three pieces, one lot.
- 694 **Night and Morning**, after Thorwaldsen. Two pieces, one lot.
- 695 **Pope Pius IX**. Two pieces, one lot.

- 696 **The Four Evangelists**, after Thorwaldsen. Four pieces, one lot.
- 697 **The Four Evangelists**, after Thorwaldsen. Four pieces, one lot.
- 698 **The Elements**. Four pieces, one lot.
- 699 **Three Allegorical Groups**. Three pieces, one lot.
- 700 **The Harvest and the Vintage**. Two pieces, one lot.
- 701 **The Harvest and the Vintage**. Two pieces, one lot.
- 702 **Europe, Asia, Africa, America, Arts, Sciences**, by Vivian. Six pieces, one lot.
- 703 **Ninety-three photographs of armor** belonging to Charles V., Philip II., Philip III., Don John of Austria, Philip IV. Size, 9 x 13 inches, mounted on boards 12 x 17½ inches. This collection is unusually interesting, and would be exceedingly difficult to duplicate. One lot.
- 704 **International Künstler Album**, containing thirty-three photographs after drawings by Kaulbach, Lhermitte, Knaus, and others. In a portfolio. One lot.
- 705 **Sixteen photographs of drawings** by Piloty, Grützner, Piglheim, and others. In a portfolio. One lot.
- 706 **Atlas Trojanischer Alterthümer** Photographische Abbildungen zu dem Berichte über die Ausgrabungen. In Troja von Dr. Heinrich Schliemann (1874). Two hundred and seventeen photographs, mounted on heavy paper in original portfolio, as issued. One lot.

MISCELLANEOUS

- 707 **Thirty-one colored engravings**, various, of European cities and buildings.
- 708 **Sixteen colored engravings** of ancient Roman buildings.
- 709 **Fifteen colored lithographs of Venice**.
- 710 **Seven lithographs**, Egyptian subjects, after Roberts, with text.
- 711 **Views of Boston, Philadelphia, Oswego**, and six other pieces, various. Nine pieces, one lot.

- 712 **Five lithographs of Eastgate Street, Chester.**
Five lithographs of Watergate Street, Chester.
Five lithographs of Northgate Street, Chester.
Two lithographs of Bridge Street, Chester.
 Seventeen pieces, one lot.
- 713 **Christ on Calvary, two pieces.**
A Roman Bath.
Christ before Pilate.
 Four pieces, one lot.
- 714 **Ten engravings of landscapes, engraved by Parboni Gmelin. One lot.**
- 715 **Seven lithographs, views in France, etc. One lot.**
- 716 **Eighteen engraved maps (about 1740), and one large view, State of New York. Nineteen pieces, one lot.**
- 717 **Nine engraved maps, Oxfordshire, Essex, etc. (1733). One lot.**
- 718 **Two fancy heads, lithographed by Lassalle, and five other pieces, various. Seven pieces, one lot.**
- 719 **Forty-one small portraits relating to French history, some water-stained. One lot.**
- 720 **Fourteen portraits: Fillmore, Buchanan, and others. One lot.**
- 721 **The Siege of Plymouth, A.D. 1874, and eleven other pieces, various. One lot.**
- 722 **Eight portraits: Paderewski, Bismarck (two), Emperor William of Germany, etc. One lot.**
- 723 **Glacier De Rosenloui, Le Pont Du Diable, and six other pieces. Eight pieces, one lot.**
- 724 **View of Charlestown, engraved by Samuel Smith after Leitch, in 1776. Good original impression. Margin slightly torn.**
- 725 **A view of the city of Montreal and the river St. Lawrence from the mountain. Engraved by John Bluck after E. Walsh. View of the city of New York taken from Long Island. View of the city and harbor of New York taken from Mount Pitt. Three pieces, one lot.**

- 726 **Six views** of American waterfalls, engraved by Maurice, Mazell, and Fougerson. Also an American farm, engraved by Peak. Seven pieces, one lot.
- 727 **Five views** of Roman edifices. Aquatints by Cooper from his own designs. One lot.
- 728 **Six views** of American scenery. Aquatints executed in 1809 by J. W. Edy after G. B. Fisher. Also one duplicate, Fall of Montmorenci. Fine impressions, printed in colors. Seven pieces, one lot.
- 729 **Eleven views** of buildings, various; map of Virginia; view of Niagara Falls. Thirteen pieces, one lot.
- 730 **Eleven etchings** of homes of prominent American men of letters. One lot.
- 731 **Sixty-two miscellaneous engravings** of American subjects, views and illustrations, etc. One lot.
- 732 **Portrait of Sir Seymour Haden**, etched by William Strang (two), and sixteen other miscellaneous etchings. Eighteen pieces, one lot.
- 733 **Garrick and his Wife, after Hogarth**, and eleven other engravings and etchings, various. Twelve pieces, one lot.
- 734 **Thirteen views, various.** Europe, the Holy Land, etc. One lot.
- 735 **Thirty engravings** of Scriptural subjects. One lot.
- 736 **Twenty-three woodcut portraits** of famous painters, photograph of beauties of the court of King Charles II., Mrs. Siddons, after Lawrence, and three other portraits. Twenty-eight pieces, one lot.
- 737 **Four Japanese prints in colors**, by Hiroshige, Toyokuni, and others. One lot.
- 738 **Very interesting lot of several hundred engravings** of various subjects, including portraits, landscapes, illustrations to poems, novels, etc. Mounted upon cards. To be sold as one lot.
- 739 **A series of ancient allegorical, historical, and legendary paintings**, which were discovered in the summer of 1805 on the walls of the Chapel of the Trinity at Stratford-upon-Avon in Warwickshire. Forty-eight sheets, some duplicates, but the set incomplete.

- 740 **Gems from the European picture galleries.** Forty-nine, after various masters. One lot.
- 741 **Gems from European picture galleries.** One hundred and fifteen pieces in a portfolio. One lot.
- 742 **Specimens of the works of the best ancient and modern sculptors.** Sixty plates (published at two guineas and a half). In a portfolio, as issued.
- 743 **Two hundred and twenty-seven small but curious engravings of** Scriptural subjects. One lot.
- 744 **One hundred portraits** (ninety-eight engraved, two photographs), illustrating the Civil War. Many are proofs before letters. All are fine impressions in perfect condition. An unusually fine and interesting collection. One lot.
- 745 **Forty-four engravings** illustrating "The Life of George Washington," by Washington Irving (Putnam, 1857). Also two engraved title-pages for the same work. Forty-six pieces, one lot.
- 746 **Sixty-three engravings,** after Westall, Stothard, and others. Mostly Scriptural subjects. Engraver's proofs on India paper. Full margins. In perfect condition. Some dedication proofs. Fine lot.
- 747 **The Sistine Chapel.** Chromolithograph by Loeillot, after Köhler, mounted. Ceiling of the Sistine Chapel. Chromolithograph, after Pratesé, mounted on linen. Two pieces, one lot.
- 748 **St. Mark's, Venice, Mosque at Cordova, Castle Sant' Angelo, S. Vitale, Ravenna, the Roman Forum, Saint Peter's, Duomo at Pisa, the Coliseum, the Appian Way, the Pantheon, the Certosa of Pavia, and twelve other famous buildings.** A set of lithographs, each one measuring 22 x 29 inches, and mounted upon stout boards, with tapes for hanging. Fine and interesting set for school or lecture hall. Twenty-three pieces, one lot.
- 749 **Fifty engravings** of modern statues and bas-reliefs, mounted in leather-bound scrap book.
- 750 **Eighty-eight woodcuts,** by various engravers, illustrating the Bible.
- 751 **Album of favorite engravings,** published by Villardi of Rome. Thirty-five subjects, bound in one volume; cloth back.
- 752 **Le Mobilier de la Couronne et Des Grandes Collections, etc., etc.** Juliot, Paris.

- 753 **The Chess Players; or, The Game of Life.** A drawing by Morris Retzch explained, according to hints from himself, by C. Borr von Miltitz. Willis P. Hazard, Philadelphia, 1855.
- 754 **Student's Guide to Expression.** Six heads from Raphael's cartoons. Boards.
- 755 **Select examples of the ornaments of the Middle Ages and the Renaissance period.** Twenty-eight plates, one lot.
- 756 **Illustrations to the "Liberty of Rome."** Designed and engraved by C. C. Perkins. Richard Bentley, 1849. Twelve pieces, in a portfolio.
- 757 **Vita Di Rafaele Sanzio Da Urbino. XII. Tavole Disegnate dai fratelli Riepenhausen in Roma.** Complete set. Twelve plates, as issued.
- 758 **Seven events in the Life of Robert Bruce.** Drawn by H. C. Selous, and etched by Horsborough. Complete set, as issued. Paper covers.
- 759 **Lady Hamilton's attitudes.** Twelve plates, engraved by Thomas Pioli, after the drawings by Frederick Rehberg. Original set, water-stained.
- 760 **Illustrations of "Rip Van Winkle."** Designed and etched by Felix O. C. Darley for the members of the American Art Union, 1848. Original set, as issued. Paper covers.
- 761 **"Andreana."** Containing the trial, execution, and various matters connected with the history of Major John André. Horace W. Smith, Philadelphia, 1865. One of an edition of twenty-five copies in folio. Sheets and portraits. Unbound. Paper cover, as issued.
- 762 **Beauties of Claude Lorraine.** Consisting of twenty-four landscapes selected from the *Liber Veritatis*, and engraved by eminent engravers. W. B. Cooke, London, 1825. Fine original set, as issued. With the portrait of Claude Lorraine engraved by Ward.
- 763 **The Hours of Raphael.** Twelve photographs and key, in a portfolio.
- 764 **Treasures of Art, Industry, and Manufacture represented at the International Exhibition, 1876.** Clay, Cosack & Co., Buffalo, N. Y., 1877. Five parts, containing ten plates in colors and descriptive text.

765 **Turner Gallery (D. Appleton & Co.).** Parts one to twenty-five. Three engravings, with descriptive text, were issued with each part. One lot.

766 **Les Principaux Tableaux de la Galerie Royale de Dresde.** Lithographiés D'Après les Originaux. Avec des explications Historiques et concernant l'Art, en Allemand et en Français. Publiés par François Hanfstaengl, Dresde, 1843.

Text and 124 lithographs; nearly all very fine impressions, and (with the exception of a few spotted) in perfect condition. All are on India paper. Some authorities are of the opinion that many important pictures in the Dresden Gallery are better reproduced in this set than in any engravings yet executed.

To be sold as a collection. In a portfolio.

DRAWINGS

DRAWINGS BY WILLIAM BLAKE

Born at London in 1757; died there in 1827. At an early age he was apprenticed to James Basire the engraver, who employed him in making drawings in Westminster Abbey and other churches, thereby awakening, probably, that love for Gothic beauty which is apparent in so many of his works. In 1778 he began to engrave a little for the publishers, and four years later married and opened a print-seller's shop in Broad Street. In 1787 Blake issued his "Songs of Innocence," and in 1793 the "Gates of Paradise." Next came "The Songs of Experience," and then a series of Prophetic Books, which were then, and still remain, unintelligible to the majority of readers. In 1797 he was employed by Edwards the bookseller to illustrate Young's "Night Thoughts," and, later, Blair's "Grave." Blake's last work—and perhaps his greatest—was the series of "Twenty-one Inventions for the Book of Job." These, issued in 1826, are among his best known works, and would, unaided, rank him among the most original artists England has produced.

The drawings catalogued below were shown at the Museum of Fine Arts, Boston, during the Exhibition of Books, Water-colors, Engravings, etc., by William Blake, made in February and March, 1891. At that time they were prefaced by a note pointing out that it was "impossible to assign a date to any of them, or even to fix their status, whether as preliminary sketches, or memoranda, or copies made for some unknown purpose." In the catalogue they were "grouped, so far as possible, under the titles of the words in which they most prominently appear." This arrangement has been here followed. The letter B and the number after each drawing refers to the catalogue of the Boston Exhibition.

767 **Three figures, naked, reclining (on the banks of a river?);** one figure on the left, two on the right, the feet turned towards the middle

of the composition. India-ink outlines, with washes of color and India ink, on untinted paper. See "The Marriage of Heaven and Hell," page 2. (B., 32.)

- 768 **A naked woman**, seen from the back, reclining on the banks of a stream, and playing with a naked infant. To the left, in the middle distance, the upper half of a figure, painted yellow, with rays above the head, apparently sinking (emblematic of the setting sun?). Pen-and-ink outlines, brilliantly colored, on untinted paper. See "The Marriage of Heaven and Hell," page 11. (B., 34.)
- 769 **Five naked figures** squatting on the ground, the middle figure bearded, seen in front view; the others, two on either side, in profile, facing the middle figure. India ink on blue paper. See "The Marriage of Heaven and Hell," page 16. This drawing has a piece missing from its upper portion. (B., 36.)
- 770 **A young man, naked**, sitting on the ground, with his arms behind him, looking towards the right and upward. India ink, with body color washes, on dark, bluish-gray paper. See "The Marriage of Heaven and Hell," page 21. (B., 37.)
- 771 **Nebuchadnezzar**, naked, with a long beard, creeping on all fours towards the left. India ink, on oiled paper. See "The Marriage of Heaven and Hell," page 24. (B., 38.)
- 772 **A naked man**, among clouds, in a springing action, the left leg foreshortened, the arms uplifted and extended, the head turned towards the right; a head looks down upon him out of flames in the clouds. Brown outlines, with delicate color washes, on untinted paper. For "The Marriage of Heaven and Hell." (B., 40.)
- 773 **A naked male figure** reclines on clouds on the left, the left leg stretched out towards the right. In the left hand this figure twirls over its head a scourge of three tongues. On the right, running towards the right, a naked female, with streaming hair, the head bowed down, the face buried in the hands. Brown outlines, with delicate color washes, on untinted paper. For "The Marriage of Heaven and Hell." (B., 43.)
- 774 **Four draped figures** huddled together, the face only of the central figure visible. The hair of this figure streams out towards both sides. Brown outlines, with delicate color washes, on untinted paper. See "The Marriage of Heaven and Hell," page 10. (B., 44.)

DRAWINGS FOR "AMERICA, A PROPHECY"

- 775 **A winged giant**, in an attitude of despair, with his head buried between his knees, sits on the left, among ruins. Seated near him, to the right, a naked woman, with two naked children, also in despair. In the foreground, part of a cannon and a broken sword. India ink, on untinted paper. In the printed version the giant is shown chained to the ground by the wrists. (B., 46.)
- 776 **A young man, naked**, chained to a rock, like Prometheus, extended diagonally across the picture, with the head to the left above. In the upper left-hand corner a bare tree; in the lower left-hand corner, roots. India ink, with color washes, on untinted paper. Page 2. (B., 47.)
- 777 **A draped female figure**, in profile towards the left, sitting on a stone platform. Before her stands a girl in a long gown; on the platform behind her reclines a naked boy, his back resting against her back. India-ink outlines, with color washes, on untinted paper. See page 3 (title-page), left half of upper group. Gilchrist, I., page xxiii. (B., 48.)
- 778 **Several naked corpses** lying on the ground; a woman, stretched out over them, her head towards the right, caresses one of the corpses. India ink, with slight color washes, on untinted paper. The background is a black mass, with red lights breaking through. See page 3 (title-page), lower group. (B., 50.)
- 779 **A naked man**, seen from the back, floating among clouds, his head towards the left. He holds a torch, which he stretches out horizontally towards the left. India ink over lead-pencil outlines, on paper grounded dark gray. See page 5. (B., 52.)
- 780 **In the centre a naked man**, seen full face, kneels on the ground, his head, which he holds in both hands, thrust forward. On the right another naked man kneeling on his right knee, turned somewhat to the right, and supporting himself on the ground with his right arm. Background of rocks and clouds. India ink over pencil outlines, on dark bluish-gray paper. See page 6. (B., 53.)
- 781 **An angel, without wings**, flying through the air towards the right, carrying a pair of scales. India ink, washed with color, on untinted paper. See page 7, upper part. Gilchrist, I., opp. page 110. (B., 54.)

- 782 **An angel, without wings**, seen from the back, ascending through clouds, holding aloft a sword. India ink, with color washes, on untinted paper. See page 7, upper part. Gilchrist, I., opp. page 110. (B., 55.)
- 783 **A naked man**, his hands grasping the back of his head, falling through the air into flames. India ink, washed with red and brown, on dark blue paper. See page 7, lower part. Gilchrist, I., opp. page 110. (B., 56.)
- 784 **A robed bearded male figure**, seated on clouds, facing the spectator. the arms extended almost horizontally. India ink on blue paper. with washes of carmine and flesh color. See page 10. Compare "Illustrations of the Book of Job," Plate 14. (B., 60.)
- 785 **A naked man**, seen full front, head slightly turned to the left, kneeling on his right knee, arms extended almost horizontally, amidst flames. India ink, on dark bluish-gray paper. See page 12. (B., 61.)
- 786 **A woman and two children**, riding on a serpent towards the right. In the sky the crescent moon and two birds. India ink, with color washes, on blue paper. See page 13. Gilchrist, I., opp. page 108. See also "The Book of Thel," page 8, tail-piece, where the same design appears reversed. (B., 62.)
- 787 **A female corpse, naked**, outstretched upon a rock at the seashore, an eagle about to tear the abdomen. India ink, with color washes, on gray paper. Gilchrist, I., page 110. (B., 64.)
- 788 **Three naked women** huddled together, so that the faces of none of them are seen, partly immersed in a lake of fire, and surrounded by flames. India ink, with color washes, on bluish paper. See page 17. (B., 66.)
- 789 **A naked woman**, crouching, in profile towards the left, the face hidden between the knees, in a mass of flame. On the left a smaller naked figure, seen from the back, rises out of the flames. India ink over pencil outlines, on paper grounded dark gray. See page 17 for the larger of the two figures. (B., 67.)

DRAWING FOR "MILTON"

- 790 **On the right a naked male figure**, standing on a pedestal, writhing in flames. On the left two other naked figures, standing, looking on in fear. India ink, washed with color, on untinted paper. A facsimile of the plate on which this design appears is given in Swinburne's "Blake" on page 258. (B., 78.)

DRAWINGS FOR BLAIR'S "GRAVE"

- 791 **An angel** without wings, descending from heaven, head lowermost, blowing a trumpet. Pen-and-ink outlines, with India ink and color washes, on untinted paper. Title-page. (B., 79.)
- 792 **A robed female figure**, standing, in profile, turned towards the left, the face buried in the hands. India ink, with very slight traces of red chalk, on untinted paper. See figure to right in "Death of the Strong Wicked Man." See also group of two small figures, "Jerusalem," page 19, in the right-hand foreground. (B., 80.)
- 793 **Two figures of men**, walking; the third, an old man, creeping on all fours, down a flight of stone steps among rocks, seen through an arched opening in the rocks. Brown lines and washes, with traces of red chalk, on paper of a grayish tint. See "The Descent of Man into the Vale of Death," upper part. (B., 81.)
- 794 **A group of three angels**, the one in the middle blowing a trumpet, other trumpets visible on either side of the central trumpets. From the trumpets issue flames. The angel on the left sheathing his sword, the one on the right drawing it. Red chalk and pen-and-ink outlines, with India ink washes, on dark bluish paper. See "The Day of Judgment," lower middle group. (B., 89.)
- 795 **A bald-headed man**, naked, apparently trying to hold down three other naked male figures, who are endeavoring to rise out of the ground. Flames shooting up in the background. India ink, with red chalk, and slight red washes, on untinted paper. See "The Day of Judgment," lowest middle group. (B., 90.)
- 796 **The Reunion of the Soul and the Body.** The figure of a naked youth issuing from the grave; a draped female figure descends from the sky, head downward, and embraces the youth. Flames issue from tombs on either side. India ink, with color washes, on untinted paper. (B., 92.)
- 797 **The Soul Exploring the Recesses of the Grave.** A female figure, bearing a light, entering a cave, in which is seen a corpse in flames. On the roof of the cave a young man, who looks down with a gesture of surprise. Between his legs is seen the sickle of the decreasing moon. India ink, with very slight traces of red chalk, on untinted paper. (B., 94.)
- 798 **Death's Door.** An old man on crutches entering a tomb. On the tomb the sitting figure of a naked young man, surrounded by the

rays of the sun. Pen-and-ink outlines, washed with color, on untinted paper. (B., 95.)

UNIDENTIFIED DESIGNS

- 799 **A naked male figure**, without wings, flying among clouds out of the picture and towards the left. On the right, above a cloud, is seen the head and part of the back of another naked figure, apparently female. India-ink outlines, with brilliant color washes, on untinted paper. (B., 98.)
- 800 **Two naked figures**, male and female, the latter seen from the back, floating upwards and towards the left in a sheet of flame, across a sky barred with clouds. India-ink outlines, with India ink and brilliant color washes, on untinted paper. (B., 99.)
- 801 **A naked male figure**, floating on the back, in flames. The left arm is extended upwards, towards the left. Under this arm is seen the upper part of a female figure, her head resting on her two hands. Leaning against the head of this figure, on the right, is another female head. In the upper right-hand corner a rock. India ink, with color washes, on untinted paper. (B., 100.)
- 802 **A violently contorted figure**, floating horizontally through flames, the head towards the left. Around the upper part of the figure is a white cloth, blown out into the air beyond the head, and forming a kind of spiral to the left of it. India-ink outlines, with India ink and color washes, on untinted paper. (B., 101.)
- 803 **A winged, youthful figure, naked**, running towards the right, among clouds, looking out of the picture, the left arm raised. Outlines and washes in brownish black, on untinted paper. (B., 102.)
- 804 **A winged figure**, naked, running towards the right, among clouds, bearing aloft a torch in his right hand, his head turned so that only the back is seen. India ink, on paper grounded a dark warm gray. (B., 103.)
- 805 **A male figure**, seated, bearded, naked above but draped below, the head turned to the left, the right arm extended, pointing towards the sun in the upper left-hand corner, the left hand resting on his knee. To the right the trunks of a group of trees; in the background, clouds. Figures are indicated in the disk of the sun. India ink, on paper grounded slate color. (B., 104.)

- 806 **A naked male figure**, sitting among flames. The upper part of the body supported on the left arm, almost full front; the head turned to the left, the right arm raised, the right hand, with fingers outstretched, held up before the forehead as if in the act of malediction. The right leg extended sideways and backwards towards the left, apparently on a bank of some kind, the left leg hanging down in front. On the left side, above, two smaller figures floating in space. Red chalk, with washes of India ink and flesh color, on bluish paper. (B., 106.)

DRAWINGS BY VARIOUS ARTISTS

- 807 **Full morocco bound volume**, containing twenty-four drawings, in the majority of cases executed with the pen, and finished with a wash of sepia. Among the artists represented are: **Wille**, Drawing of a Man's Head (in red and black crayons); **Guercino**, Boy with a Bird (pen and wash); **Le Pautre**, two drawings of statues (pen and crayon); **Wattier**, Two Musicians (pencil); **Gaulli**, Meeting of Saint Elizabeth and Saint Joseph (pen and wash). An interesting collection.

To be sold as one lot.

- 808 **Volume**, containing thirty-four drawings. This collection was formed by Sir George Hayter (portrait painter to the late Queen Victoria, and, in 1841, appointed Her Majesty's Historical Painter), and was given to his son, Angelo C. Hayter, in 1864. On the inside of the front cover is pasted an engraved card as follows: "To Angelo C. Hayter, From his affectionate Father, Sir George Hayter, 1864."

In this collection are many interesting drawings, attributed to various famous artists; among them the following:

Berghem, The Piper, a fine pencil drawing on vellum. (This seems to be, almost certainly, Berghem's original drawing for his etching of this subject.) **Gandolfi**, two drawings of heads (pen); **Simone da Pesaro**, two drawings of men (red chalk), portrait of a man, in red and black chalk, ascribed to an artist of the school of Guido, but, seemingly, by a Dutch or German master; **Jacopo Palma**, "Il Giovine," Saint George (pen and wash); **Della Bella**, Man with a Bow (pen).

To be sold as one lot.

BEERESTRAATEN, JAN

Born at Amsterdam in 1622; died there in 1687.

- 809 **A Vessel Saluting.** On the land a triumphal arch and a village.
Pencil drawing.
Two Drawings of Sea Ports, by Everdingen. Sepia.
Head of a Man, by Van Vliet. Pencil.
A Skirmish, signed E. V. Velde and dated 167?. Pencil, washed with
sepia.
Five pieces, one lot.

BERGHEM, NICOLAAS

Born at Haarlem in 1620; died at Amsterdam in 1683.

- 810 **A peasant, seated,** seen from the back. Crayon.
The Ford. Wash drawing.
A peasant, dancing. Crayon, touched with red and white chalk, on
blue paper, by Dusart.
Three pieces, one lot.

CAVEDONE, JACOPO

Born at Sassuolo, in the Modenese, in 1577; died at Bologna in 1660. A pupil of
Annibale Caracci.

- 811 **Head of an Old Man.** Chalk drawing, the high lights touched in
with white lead, which has turned to dark gray with age.
Head of a Man, attributed to Guido Reni.
Two Young Men. Red and black chalk drawing, by Jacopo da Em-
poli, and three others.
Six pieces, one lot.

LEECH, JOHN

Born at London in 1817; died in 1864. The eminent English illustrator.

- 812 **"The Lord Mayor Locks Temple Bar."** Pen-and-ink drawing,
finely finished in water color. Signed, J. L.

MAYER, FRIEDRICH

Born in 1825; died in 1875. He painted chiefly Alpine scenes.

- 813 **Seven fine pencil drawings** of various scenes in the Tyrol and elsewhere. One lot.

NICHOLSON, FRANCIS

Born at Pickering, in Yorkshire, in 1753; died at London in 1844. In 1789 he exhibited for the first time at the Royal Academy, and in 1804 he became one of the original members of the Water Color Society, where he exhibited till 1815.

- 814 **View in Borrowdale.** Water color.
Landscape, with a farmhouse, a crippled soldier seated on a bank to the left. Signed, "H. Robbins, '63."
Two pieces, one lot.

PARMIGIANO, FRANCESCO MAZZUOLA

Born at Parma in 1504; died in 1540. A pupil of Raphael and of Michel-Angelo.

- 815 **A woman, seated, with a lyre.** Red chalk.
The Good Samaritan. Pen and ink.
A Prophet. Pen drawing, washed with sepia, by Giordano.
A Camp Surprised, by Bernardo Castelli.
Four pieces, one lot.

PIETRO DA CORTONA (PIETRO BERRETTINI)

Born at Cortona in 1596; died at Rome in 1669.

- 816 **A Satyr**, kneeling, seen from the back. Red chalk.
Man in Armor, riding on a Horse. Pen drawing, touched with red chalk, by Borzone.
Mucius Scaevola before King Porsenna. Pen drawing, washed with sepia, the high lights touched in with white lead, which has turned dark gray with age. This drawing once formed part of the collection of Sir Joshua Reynolds. Part of his stamp can still be seen in the lower left-hand corner of the drawing.
King Henry IV. Receiving the Key. Pen drawing, washed with sepia.
Four pieces, one lot.

SCHÜTZ, CHRISTIAN GEORG, THE YOUNGER

Born at Flörsheim in 1758; died in 1823. Painted in water color, scenes on the Rhine.

- 817 **Three pencil drawings of castles on the Rhine.** One lot.

STOTHARD, THOMAS

Born at London in 1755. In 1785 he was made an Associate of the Royal Academy, and in 1794 an Academician. Died in 1834.

It is said that Stothard made upwards of five thousand designs for books, three thousand of which were used.

- 818 **Three Ladies and a Masked Cavalier.** Painting upon paper. In excellent preservation. An interesting piece. From the Sir Edmond Temple collection.

SWANEVELT, HERMAN

Born at Woerden in 1620. A pupil of Claude Lorraine.

- 819 **Landscape, with a River.** Wash drawing.
Cattle being Led on Board a Boat. Pen and wash drawing, by Thomas Wijck (1616-1677), and four other drawings.
Six pieces, one lot.

ZANDER, CHRISTOPH EDUARD

Born at Radegast in 1813. In 1847 he went to Abyssinia. In 1868 he was made Minister of War by King Theodore, but died in the same year.

- 820 **Portrait of the artist sketching.**
Two drawings of trees.
Drawing of cattle.
All are in sepia, are signed with the monogram of the artist, and are dated 1842.
Four pieces, one lot.

-
- 821 **Seventeen drawings, by various artists.** Some of these are from the Sir Edmond Temple collection; the majority are by the older masters. An interesting lot.

- 822 **A view of Naples.**
Eruption of Vesuvius, June 15, 1794.
Quaint and interesting.
Two pieces, one lot.
- 823 **Eleven water colors and drawings by various artists.** In this lot are included compositions, landscapes, a flower piece, head of a lioness (signed C. C. Townsend, 1869), and other pieces. One lot.
-
- 824 **Liberotti impronte.** Fifty-one beautiful gypsum casts from intaglios, contained in three boxes, bound in half vellum so as to resemble books. A most interesting collection. All are in perfect condition. Each box containing an index of subjects. One lot.

FRAMED PICTURES

BAHMANN, FERDINAND

- 825— **Saint John** (After Domenichino)
Good condition. Gold frame.

BELIN-DOLLET, GUSTAVE

- 826— **Peasants Going to Work** (After Millet)
Signed artist's proof on Japanese paper. Good impression. In excellent condition. Gold frame.

BRUN, JO. JOUANNI

- 827— **View of St. Peter's and the Vatican**
Etched in 1785. Walnut and gold frame.

BURNET, WILLIAM

- 828— **The Surprise**
Fine proof before all letters. In excellent condition. Gold frame.

BURT, CHARLES

829—

Portrait of Longfellow

Signed artist's proof, on India paper. Mahogany frame.

CLAUDE GELLÉE DE LORRAINE

830—

Le Bouvier

Robert-Dumesnil, No. 8. This fine etching divides, with the "Shere Mill Pond," the honor of being the finest landscape etching in the world. It is rare. In good condition. Gold frame.

DAUBIGNY, CHARLES

831—

Les Vendanges

Proof, with only the name of Daubigny, and the date, 1865. Full margins. Fine. Black and gold frame.

"One of the most absolutely harmonious plates I know."—P. G. Hamerton.

DEVILAMYNCK, P.

832—

Portrait of Rembrandt (After Rembrandt)

Good impression. In excellent condition. Oak frame.

VANNI, FRANCESCO

833—

Saint Peter Reading a Book

A fine drawing in red chalk. From the Sir Edmond Temple Collection. Oak frame.

IL FLORENTINO STEFANO

A pupil of Giotto. Died 1350.

834—

A Monk Standing

Bare-headed, holding a staff in front of him, and facing towards the right. In red chalk. Slightly repaired at the bottom. From the Sir Edmond Temple Collection. Oak frame.

EICHENS, FRIEDRICH EDUARD

835—

Homer und die Griechen (After Kaulbach)

Fine impression. Full margins. Walnut and gold frame.

FLAMENG, LÉOPOLD

836—

Portrait of Seymour Haden, Seated

Etched from life in 1875. Fine impression. In excellent condition.

FORTUNY, MARIANO

837—

Arabe Veillant le Corps de Son Ami

Beraldi, No. 1. Good impression. Full margins. Oak frame. This is one of the most admired of Fortuny's etchings. Good impressions are scarce.

838—

Anachorète

Beraldi, No. 16. Good impression. Full margins. Oak and gold frame. One of the most effective of Fortuny's etchings. Scarce.

839—

A Beggar, Seated

A very fine and characteristic original drawing, executed in pen and ink. Good examples of Fortuny's drawings are becoming each year harder and harder to secure, and when found have usually brought large prices.

HADEN, SIR SEYMOUR

840—

Shere Mill Pond

First state. Beautiful impression. Signed artist's proof, on Japanese paper. In the handwriting of the etcher is written in the lower margin "1st st." Gold frame.

"With the single exception of one plate by Claude, this is the finest etching of a landscape subject that has ever been executed in the world. The plate by Claude, alluded to above, is the one known as the *Bouvier*. Such superiorities as it may have over this plate of Haden's are compensated by other and different superiorities in the English master, and the two etchings may fairly divide our suffrages."—P. G. Hamerton, "Etching and Etchers," p. 305.

841—

Calais Pier

Trial proof C. On the lower margin the etcher has written "Trial C, 3 or 4 only." Signed artist's proof. Fine and very rare. The large wave on the left is worked upon, and the sky (which was commenced in trial proof B) is removed, except in the right-hand corner of the plate. A peculiar and interesting effect has been produced by not inking to any extent the plate in the lower left-hand portion. The lines, as etched, are plainly visible, but they are white lines, embossed but not inked. Oak and gold frame.

Seymour Haden, writing in 1875 to Philip Gilbert Hamerton, says of this plate:

"I have done an etching of Turner's 'Calais Pier,' 36 inches square, which is by many degrees the finest thing (if I may be permitted so superlative an expression) I have

done, or ever shall do. I mean to publish it about the close of the year. I have *built* a press for printing it, and am having paper *made* expressly and real sepia (which is magnificent both in color and price) got from the Adriatic for the work; so great things ought to result."

This letter is quoted as above in "Philip Gilbert Hamerton: Autobiography and Memoir" (page 386), in the memoir written by his widow. The memoir continues:

"And the result was certainly by far the finest of modern etchings, according to Mr. Hamerton's opinion. In some particulars he preferred the 'Agamemnon,' but the size of the 'Calais Pier,' as an increase of difficulty was to be considered, and if the 'Agamemnon' was an original conception, it cannot be said that 'Calais Pier' was a copy—so much being due to interpretation. Later on, when my husband was in possession of this chef-d'œuvre, it always occupied the place of honor in the house."

HUOT, A.

842— **La Vierge de la Déliverance** (After E. Hébert)

Fine open letter proof, on India paper. Black and gold frame.

KELLER, JOSEPH

843— **The "Disputa"** (After Raphael)

Open letter proof. Good condition. Walnut and gold frame.

LANDSEER, THOMAS

844— **The Deer Pass**

Full margins. A little soiled. Gold frame.

LECOMTE, NARCISSE

845— **Beatrice and Dante** (After Ary Scheffer)

Good impression. In excellent condition. Gold frame.

LE COUTEUX, LIONEL

846— **Herbage à Soreng** (After Van Marck)

Open letter proof. In good condition. Oak frame.

MANDEL, JOHANN AUGUST EDUARD

847— **Die Lurlei** (After Carl Begas)

Engraved for the Berlin Art Union in 1839. Good original impression. Gold frame.

848— **Raphael at the Age of Fifteen** (After Raphael)

Proof on India paper, with the names of painter and engraver only. Full margins. In excellent condition.

MARC ANTONIO RAIMONDI

849— **Mars, Venus, and Cupid**

Bartsch, No. 345. Fine impression. In perfect condition. Some margin. Rare of such quality. Oak frame.

MILLET, JEAN-FRANÇOIS

850— **The Woman Feeding Her Child**

Le Brun, No. 18. Good impression. On India paper. Gold frame. Millet's daughter, Madame Heymann, and her baby served as models for this plate.

MORGHEN, RAPHAEL

851— **The Repentant Magdalen** (After Murillo)

Halsey, No. 109. Third state proof, with names of painter, engraver, and of Tofanelli only. Fine impression. In excellent condition. This state sold for £11 11s. at the George Smith sale, and for £15 10s. at the Macready sale.

852— **Apollo and the Muses on Parnassus** (After Raphael Mengs)

Halsey, No. 137. Original impression. In good condition. Black frame.

853— **The Transfiguration** (After Raphael)

Halsey, No. 168. Good original impression. In good condition. Full margins. Gold frame.

854— **The Assumption of the Virgin** (After Titian)

Fair impression, but trimmed close to the print. Gold frame.

855— **Another of the Same**

Trimmed close. Walnut frame.

MÜLLER, JOHANN FRIEDRICH WILHELM

856—

Madonna di San Sisto (After Raphael)

First state. Artist's proof before any letters. The Madonna and Child are without a halo, though St. Sixtus and St. Barbara have one. But five impressions are known to exist of this state of the plate. The only other impression in this country, so far as can be ascertained, is in the Gray Collection at Harvard. In the catalogue of the Gray Collection it is recorded that impressions in this state have been sold as follows: Johnson (1861), £126; Archinto (1862), 3,000 francs; Marshall (1864), £86. A magnificent impression. Full margins. In perfect condition. Gold frame.

PARRISH, STEPHEN

857—

Fishermen's Houses, Cape Ann

Signed artist's proof. Fine. Mahogany frame. One of the best etchings produced in America.

PERFETTI, ANTONIO

858—

Sibylla Samia (After Guercino)

Engraved in 1833 from the painting in the Uffizi Gallery, Florence. Good original impression. In excellent condition.

FOURTH EVENING'S SALE

Thursday, March 28th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 7.30 O'CLOCK

859— Europe, Asia, Africa, America

Four photographs after marble groups. All are framed in oak. One lot.

860— Eleven Photographs Relating to German Mythology

Seemingly taken from a frieze by Kaulbach. Black and gold frames. One lot.

861— Remains of a Greek Temple

Carbon photograph. Black frame.

PIRANESI, GIAMBATTISTA

862— View of the Interior of Santa Maria Maggiore

Good original impression. With margin. Bird's-eye maple frame.

POTTER, PAUL

863— Les Deux Bœufs qui se Battent

Bartsch, No. 7. In good condition. Oak frame.

864— Le Vacher

Bartsch, No. 14. The second plate of this subject. Fourth state, with "Paulus Potter in et f. 1649." In good condition. Oak frame.

RAIMBACH, ABRAHAM

865— **Distraining for Rent** (After David Wilkie)

Fine open letter proof, on India paper. In excellent condition.

RICHOMME, JOSEPH THÉODORE

866— **The Triumph of Galatea** (After Raphael)

Engraved in 1820, after the fresco in the salon of the Villa Farnesina at Rome. Good original impression, but somewhat spotted with mildew.

REMBRANDT VAN RYN

867— **Ecce Homo**

Ch. Blanc, No. 52. Bartsch, No. 77. Claussin, No. 82. Wilson, No. 82. The lower margin has been cut off, and with it the name of Rembrandt, etc. This impression is not earlier than the third state. In good condition. Bird's-eye maple frame. This is Rembrandt's largest etching, and, judging by the number of studies he made for the various figures, the one to which he devoted the greatest amount of care. Each separate countenance is worthy of study, differing in expression, but all dominated by the same feelings of cruelty, mockery, and brutality.

868— **The Three Crosses**

Ch. Blanc, No. 53. Bartsch, No. 78. Claussin, No. 81. Wilson, No. 81. Third state. Extremely rare. A magnificent impression. Very rich in dry-point work. With margins. In perfect condition. Gold frame. This superb plate is one of the most remarkable interpretations of the Crucifixion in all Christian art, and is a masterpiece both in conception and in execution. It is of the greatest rarity. So fine an impression as this one is hardly to be met with outside the great collections.

869— **The Descent from the Cross** (The large plate)

Ch. Blanc, No. 56. Bartsch, No. 81. Claussin, No. 83. Wilson, No. 83. Fourth state, with the address of Justus Danckerts. In excellent condition. Bird's-eye maple frame.

870— **Christ Healing the Sick** ("The Hundred Guilders Print")

Ch. Blanc, No. 49. Bartsch, No. 74. Claussin, No. 78. Wilson, No. 78. Third state, according to Ch. Blanc; second state, according to Bartsch. An excellent impression. In perfect condition. Gold frame. This is Rembrandt's masterpiece, and is accounted to be the finest etching in the history of the art. Good impressions have always been very scarce, and, of late years, have been well-nigh impossible to procure at any price.

SEYMOUR, SAMUEL

871—**View of the City of New York in 1803** (After the painting by William Birch)

In excellent condition. Walnut frame.

SMITH, H. WRIGHT

872— **Portrait of Edward Everett** (After M. Wright)

India proof. Signed by Edward Everett. Good impression. Gold frame.

STADLER, J. C.

873— **Henry VII. Chapel**

Etched by J. Morton and aquatinted by J. C. Stadler in 1810. Good original impression. With margins.

STEINLA, MORITZ

874— **Madonna di San Sisto** (After Raphael)

Passavant, II., 240. Engraved in 1847, after the upper end of the canvas had been unrolled and the top of the curtain with the rod and rings had been brought to light. A good impression. In excellent condition. Gold frame.

STRANG, WILLIAM

875— **Portrait of Seymour Haden**

Etched from life. Print state. Gold frame.

STRANGE, SIR ROBERT

876—**King Laomedon Refuses to Neptune and Apollo His Tribute for the Construction of the Walls of Troy** (After Salvator Rosa)

Good original impression. Gold frame.

TIEBOUT, C.

877— **The Battle of Lexington** (After Tisdale)

TISSOT, JAMES J.

878—

October

Signed artist's proof of this magnificent dry point. With the stamp of the artist. Rare of such quality. Oak frame.

879—

The Emigrant (The smaller plate).

Signed artist's proof. Fine. In the margin the artist has written "1st p.," i.e., "First proof." Oak and gold frame. Rare.

TOSCHI, PAOLO

880—

Group of Cherubs and Angels

After Correggio's fresco in the Church of San Giovanni Evangelista.

881—

Group of Cherubs and Angels, one having a Violin

After Correggio's fresco in the Church of San Giovanni Evangelista. This and the impression above are *remarque* proofs on India paper, and are of superb quality. Only thirty-three impressions (all previously subscribed for) were issued in this state. Upon the lower margin of each proof, in the handwriting of Toschi, is written, "Prova d'etichetta scelta da Paolo Toschi." These impressions are as fine as have been offered for sale in Europe or in America for many years. Full margins. Black and gold frames.

UNKNOWN

882—

General View of Rome, showing Piazza di Popolo

Aquatint. In good condition. Walnut frame.

883—

George Washington (After Gilbert Stuart)

"From a painting in the possession of Mr. Pierrepont of Brooklyn Heights." Good condition. Wood frame.

884—

Portrait of Schiller

Good condition. Full margins. Mahogany frame.

WAGNER, JOSEPH

885—

The Last Supper (After Leonardo da Vinci)

Very fine proof before letters, before the names of painter and engraver, and with only the name of Felsing, the printer. Full margins. Excellent condition. A beautiful impression. Gold frame.

886— The Last Supper (After Leonardo da Vinci)

India proof, with names of painter, engraver, and printer only. Fine original impression. With full margins. Gold frame.

WALLIS, R.

887— Hastings (After J. M. W. Turner)

A fair impression. Engraved in 1851. Black and gold frame.

WALTNER, CHARLES

888— Harmony (After Frank Dicksee)

Very fine proof on vellum, with the names of painter and etcher, and the date, 1879, scratched in the lower margin. Gold frame.

WHISTLER, J. McNEILL

889— Limehouse

Wedmore, No. 37. One of the sixteen "Thames Etchings." Good impression. In excellent condition.

890— The Forge

Wedmore, No. 63. An exceedingly rare dry point. This impression is on thin Japanese paper, and is of unusually good quality. One of the "Thames Etchings."

Of this plate Wedmore writes: "It was etched in Brittany. The effect aimed at in this audacious dry point is attained only in about half-a-dozen of the finest impressions before the publication."

WILLE, JOHANN GEORG

891— La Menagère Hollandaise

Le Jeune Joueur d'Instrument (After Schalken)

Two of the most attractive of Wille's smaller plates. In good condition. In passe partouts. The two as one lot.

ZENDERICH, C. L.

892— Portrait of Henry Clay

Lithographed from life in 1844. Proof on India paper. Gold frame.

NOTE.—The following Nos., 895 to 924, inclusive, were catalogued from memorandums left by the late Professor West.

AMERICAN ART ASSOCIATION.

THOMAS GAINSBOROUGH, R.A.

895—

Pencil Sketch

From the collection of Sir Edmond Temple, London.

DAVID WILKIE, R.A.

896—

“Guess My Name”

(Original drawing in crayon and red chalk)

Signed at the right.

Height, 4 inches; length, 7 inches.

SAMUEL PROUT

899—

Old House near Honfleur

(Water color)

Signed at the right.

Height, 10 inches; length, 10½ inches.

M. J. HISPALETO

900—

A Madrid Garden

(Water color)

Signed at the right.

Height, 11½ inches; width, 8 inches.

H. JUDSON

901—

Old Cottage in Wales

(Water color)

Signed at the left.

Height, 12 inches; length, 14½ inches.

J. PRICE

902—

The Coming Storm
(Water color)

Signed at the right.

Height, 15 inches; length, 22 inches.

MARIANO FORTUNY

903—

Study of a Moor
(Water color)

Signed at the left.

Height, 13 inches; width, 9 inches.

UNKNOWN

904—

Portrait of Captain Nolan
(Water color)

Captain Nolan, of the Light Dragoon Guards, English Army, was the officer who gave the orders for the charge of the "Balaklava Six Hundred," and was among those killed.

Purchased by the late owner from the Sir Edmond Temple Collection, London.

Height, 17½ inches; width, 14 inches.

905—

"A Great Fire in New York"
(Colored print)

"Metz (Mozel). Printed and published by Dembour, engraver and lithographer, the successor of Lacour & Co., of Nancy."

LARGE PHOTOGRAPHS

906—

"St. Peter's, Rome"
(Triple plate)

907—

"Ancient Rome"
(Triple plate)

OIL PAINTINGS

UNKNOWN

908—

The Dispute

RUFUS WRIGHT

909—

Apples and Oranges

Signed at the right and dated 1870.

Height, 11 inches; length, 15 inches.

P. LACROIX

910—

Still-life

Signed at the left.

Height, 12 inches; length, 16 inches.

G. H. McCORD

911—

A Berkshire Relic

Signed at the right and dated 1873.

Height, 8½ inches; length, 13½ inches.

ALBERT DÜRER

912—

Head of a Dutch Woman

Signed with initials at lower centre.

Height, 13 inches; width, 9½ inches.

GILBERT STUART

913—

Portrait of a Lady

Height, 17 inches; width, 14 inches.

HANS HOLBEIN

914—

Head of the Madonna

The above painting was brought to this country in 1848 by a Dr. Ritter, a prominent physician of Altenberg, Germany, who received the picture as a token of respect and thankfulness from a member of a rich and noble family of Warsaw, Gartoryiski-Sanguszko, whom the doctor had aided to escape from Russia via "Underground Railway," to the Swiss frontier. Through this act Dr. Ritter got into trouble with his country (Germany), and, after being imprisoned ten months, was forced to come to this country, bringing the picture with him. He afterwards sold the painting to Mr. Emil Seitz, who, in May, 1865, sold it to the late Prof. Charles W. West, for whose estate it is now to be sold.

Height, 12 inches; width, 10 inches.

UNKNOWN

915—

Cordelia in Shakespeare's Play of "King Lear"

Height, 24 inches; width, 19 inches.

W. M. BROWN

916—

On the Hoosac River

Signed at the right.

Height, 26½ inches; length, 46 inches.

W. M. BROWN

917—

Autumn, Van Rensselaer County, New York

Signed at the right.

Height, 22 inches; length, 34 inches.

W. M. BROWN

918—

Summer, Van Rensselaer County, New York

Signed at the right.

Height, 33½ inches; length, 48 inches.

UNKNOWN OLD MASTER

919—

Marriage of the Virgin

Height, 35½ inches; width, 28½ inches.

DANIEL HUNTINGTON, N.A.

920—

The Velvet Cap

Presented by the artist to the late owner, Prof. C. W. West.

Height, 36 inches; width, 28½ inches.

UNKNOWN

921—

St. Sebastian

From the collection of Dr. Gorham D. Abbot.

Height, 34 inches; width, 28½ inches.

NOTE.—The following copies of celebrated pictures were executed by Chevalier Chatelain about 1870, for Dr. Gorham D. Abbot, of New York, who made a stipulation that the copies were to be submitted to the government officer in charge of the works at Rome, to the Marquis Campanella, President of the Society of the Belles Arts, and to the American Minister at Rome, each of whom were to furnish written certificates of the excellence of the copies.

922—

Copy of "The Madonna della Seggiola"

In the Pitti Palace, Florence.

Size of the original.

923—

Copy of "The Madonna Murillo"

In the Corsini Palace.

Size of the original.

924—

Copy of "The Sibyl of Domenichino"

In the Borghese Palace.

Size of the original.

AFTERNOON'S SALE

Friday, March 29th

AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

FINE ART BOOKS

CATALOGUED BY MR. J. O. WRIGHT

- 925 **Adams** (W. H. D.). Buried Cities of Campania; or, Pompeii and Herculaneum. Illustrated. London, 1870.
Crown 8vo, cloth.
- 926 **Allston** (Washington). Lectures on Art, and Poems. Edited by Richard Henry Dana, Jr. New York, 1850.
First edition in collected form.
12mo, cloth.
- 927 **American Art and American Art Collections.** (Sections 49-62.) Etchings, woodcuts, etc. Boston, 1889.
14 Nos., 4to, paper.
- 928 **d'Anvers** (N.). Elementary History of Art. Illustrated. New York, 1875.
12mo, cloth (loose in covers).
- 929 **Architecture.** Rudiments of Ancient Architecture. Containing an historical account of the Five Orders, etc. 11 copper plates, and vignette in title. London, 1821.
Royal 8vo, boards, uncut.
- 930 ——— Twenty Styles of Architecture. By the editor of "The Hundred Greatest Men." Numerous plates of the finest edifices of the world. London, 1881.
Imperial 8vo, half morocco.

- 931 **Armitage** (E.). *Lectures on Painting.* Woodcuts. New York, 1883.
Crown 8vo, cloth, gilt top, uncut edges.
- 932 ——— Another copy. London, 1883.
Crown 8vo, cloth, uncut.
- 933 **Army Uniform.** *Preussische Armee-Uniformen unter der Regierung Friedrich Wilhelm II., Königs von Preussen.* Over 130 brilliantly colored plates, of which 6 are missing from the original number. Potsdam, 1789-91.
3 vols. in 1, 8vo, boards, uncut (worn).
- 934 **Artists' Arcanum** ; or, the Essence of a Variety of Useful and Entertaining Arts. Stamford, 1823.
16mo, calf, gilt.
- 935 **Atkinson** (J. Beavington). *Art tour to Northern Capitals of Europe.* London, 1873.
8vo, cloth, uncut.
- 936 **Aurelio and Visconti.** *Indicazione delle Sculture, e della Galleria de' Quadri esistenti Nella Villa Mollis al Quirinale.* Engraved portrait and plates. Roma, 1814.
4to, half calf.
- 937 **Baker** (W. S.). *American Engravers and their Works.* Philadelphia, 1875.
12mo, cloth, uncut.
- 938 ——— William Sharp, Engraver, with a descriptive catalogue of his works. Portrait. Philadelphia, 1875.
12mo, cloth, uncut.
- 939 **Bardwell** (W.). *Temples, Ancient and Modern.* Plates and woodcuts. London, 1837.
Royal 8vo, cloth, uncut (stained pages). Large paper copy.
——— Another copy.
Royal 8vo, cloth, uncut (loosely bound).
- 941 **Barlow** (H. C.). *Essays on Symbolism.* London, 1866.
Crown 8vo, cloth.
- 942 **Bartolozzi and his Works.** By Andrew W. Tuer. Plates (some in colors). London [1881].
2 vols., 4to, boards, gilt top, uncut edges.
- 943 **Bayliss** (Wyke). *Witness of Art ; or, the Legend of Beauty.* London, 1878.
8vo, cloth.

- 944 **Beck** (R.). Treatise on the construction, proper use, and capabilities of Smith, Beck, and Beck's Achromatic Microscopes. 28 plates (colored and black) and woodcuts. London, 1865.
Royal 8vo, cloth, uncut.
- Another copy.
Royal 8vo, cloth, uncut (slightly damaged cover).
- 945 **Beckwith** (Arthur). Pottery. New York, 1872.
8vo, cloth.
- 946 ——— Majolica and Fayence. Woodcuts. New York, 1877.
12mo, cloth.
- Another copy.
12mo, cloth.
- 947 **Beham** (Hans Sebald). Catalogue of the Prints and Etchings of ———, Painter, of Nuremberg, Citizen of Frankfort, 1500-1550. *Woodcut*. London, 1877.
No. 44 of 100 copies.
4to, boards, uncut.
- 948 **Bell** (John). Observations on Italy. Boston, 1826.
12mo, cloth.
- 949 **Benard**. Cabinet de Paignon Dijonval. Paris, 1810.
4to, half calf.
- 950 **Benjamin** (S. G. W.). Contemporary Art in Europe. Illustrated. New York, 1877.
4to, half calf.
- 951 **Beza** (Theod.). Poemata Varia: Sylvæ, Epitaphia, etc. Wood engravings of emblems. *Scarce*. [Genevæ], 1597.
Complete copy, with the *Abrahamus Sacrificans*, and the *Appendix*, which were not printed until 1598, and are often lacking. Rare portrait of Beza inserted.
4to, half calf.
- 951a **Binns** (R. W.). Century of Potting in the City of Worcester. (1751-1851.) Illustrated. London, 1865.
8vo, cloth.
- 952 **Birch** and **Jenner**. Early Drawings and Illuminations. Numerous plates. London, 1879.
8vo, cloth.

- 953 **Black** (John R.). *Young Japan. Yokohama and Yedo.* London [Yokohama], 1880.
2 vols., 8vo, cloth.
- 954 **Blackie** (J. S.). *On Beauty.* Edinburgh, 1858.
Crown 8vo, cloth, uncut.
- 955 **Blake** (William). *The Grave: A poem by Robert Blair. With 12 etchings from original designs by Blake, and a fine portrait of the artist.* London, 1813.
4to, half morocco.
- 956 ——— *Another edition, with the illustrations reduced in size.* New York, 1847.
4to, cloth.
- 957 ——— *Life of, with selections from his Poems, etc., by Alex. Gilchrist. Portrait and other illustrations.* London, 1863.
2 vols., 8vo, cloth, uncut.
- 958 ——— *Another copy.*
2 vols., cloth, uncut.
- 959 **BLAKE** (William). *LIFE OF.* By Alexander Gilchrist. London, 1863.
Unique copy. Vol. I. has been enlarged to folio and divided into 2 vols.; the second volume retains its original size.
The inserted illustrations, over 200 in all, comprise an original sketch by Blake, 13 colored plates from the *Marriage of Heaven and Hell*; the superb engraving of *Zephyrus and Flora*; and a large number of prints by Blake from the *Novelists' Library*, *Blair's Grave*, and other sources. In addition, the Romney prints of *Sensibility*, *Cassandra*, *Miranda*, etc., engraved by Caroline Watson; portraits, including *Thomas Paine*, by Sharpe; *Sir Thos. Lawrence*, by Cousins; mezzotint folio portrait of *Wm. Godwin*; and many other fine plates have been inserted.
3 vols., folio (2) and 8vo (1), half brown levant morocco, gilt edges, by Tout.
- 960 ——— *Illustrations of the Book of Job, with Life, etc., of Blake, by C. E. Norton.* 21 plates. Boston, 1875.
4to, cloth.
- 961 ——— *Book of Job. The 21 illustrations.*
4to, cloth portfolio.
- 962 ——— *The Marriage of Heaven and Hell. Twenty-seven pages, with colored illustrations in facsimile of the original drawings by Blake.* London.
4to, half morocco.

- 963 **Blake** (William). *His Life, Character, and Genius.* By A. T. Story. Portrait after miniature by Linnell. London, 1893.
Post 8vo, cloth.
- 964 **Blake** (W. W.). *The Cross, Ancient and Modern.* 104 illustrations. New York, 1888.
4to, cloth (cover slightly damaged).
- 965 ——— *Another copy.*
4to, cloth.
- 966 **Blanc** (Ch.). *Art in Ornament and Dress.* Illustrated. New York, 1877.
8vo, cloth.
- 967 ——— *Grammar of Painting and Engraving.* Translated by Kate Newell Doggett. Colored frontispiece and illustrations. Chicago, 1879.
4to, cloth.
- 968 **Bononi and Sharpe.** *Alabaster Sarcophagus of Oimeneptah I., King of Egypt, now in Sir John Soane's Museum, Lincoln's Inn Fields.* [Drawings by Bononi.] London, 1864.
4to, boards.
- 969 **Borioni** (Antonius). *Collectanea Antiquitatum Romanarum, quas centum tabulis æneis incisas et a Rodolphino Venuti academico Etrusco cortonensi notis illustratas.* Engraved title and 103 plates. Romæ, 1736.
Folio, half calf.
- 970 **Bouchard and Gravier.** *Monumens Egyptiens.* 200 engraved plates and portrait. Rome, 1791.
2 vols. in 1, royal folio, half russia.
- 971 **Brayley** (C. W.). *Ed. Graphic and Historical Illustrator.* An original miscellany of literary, antiquarian, and topographical information. 150 woodcuts. London, 1834.
Imperial 8vo, cloth, uncut (title ink-stained).
- 972 **British Galleries of Art.** London, 1824.
Crown 8vo, boards, uncut.
- 973 **Bryant** (W. M.). *Philosophy of Art : being the second part of Hegel's Æsthetik, etc.* New York (1879).
8vo, cloth.
- 974 **Buchanan** (W.). *Memoirs of Painting.* London, 1824.
2 vols., 8vo, cloth, uncut.

- 975 **Budge** (E. A. Wallis). *Sarcophagus of Anchnesrāneferāb, Queen of Ahmes II., King of Egypt, about 564-526 B.C.* Illustrated. London, 1885.
4to, cloth.
- 978 **Burckhardt** (Jacob). *Civilization of the Period of the Renaissance in Italy.* Translated by S. G. C. Middlemore. London, 1878.
2 vols., 8vo, cloth, uncut.
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